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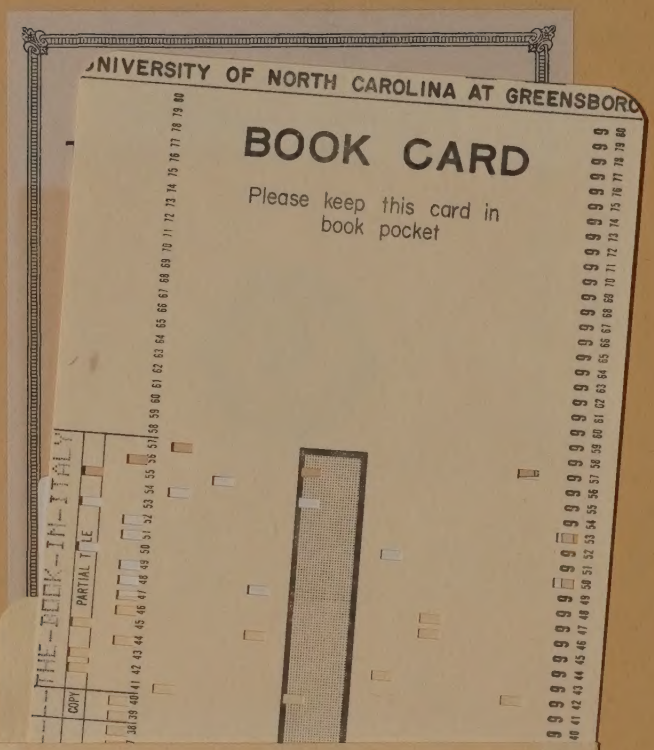

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THE BOOK IN ITALY

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1. The Annunciation. Illuminated by Monte Del Fora, *Copy made by Attilio Formilli* (Laurentian Library, Florence, *Edili, Cod.* 91)

THE BOOK IN ITALY

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EXPLANATORY TEXT AND COMMENT BY

WILLIAM DANA ORCUTT

AUTHOR OF "IN QUEST OF THE PERFECT BOOK"
"THE KINGDOM OF BOOKS," ETC., ETC.

NEW YORK
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1928

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EDITOR'S NOTE

TWENTY–FIVE years ago my old friend, the late Dr. Guido Biagi, at that time Librarian of the Laurentian Library in Florence, secured for me from the Italian Government permission to issue in book form this extraordinary collection of reproductions from fifteenth- and sixteenth-century volumes, illustrating the evolution of the Book in Italy. Until now, interest on the part of collectors and booklovers has not warranted the very heavy expense of publication; but today the desire for knowledge concerning the history and precedent of the Art of Printing is such that the collection may at last be given to the world.

The facilities afforded Doctor Biagi in gathering this material were so unusual that no similar collection ever has been or ever again can be brought together. In this volume are reproduced 132 of the 199 pages which form the magnificent album now on exhibition at the Laurentian Library in Florence, which attracted so much attention at the Paris Exposition of 1900, and since then has been a constant source of inspiration to visitors in Florence who have been fortunate enough to have the opportunity of studying it. The plates omitted are mostly second pages from the same volume, or duplicate exhibits of printers already included.

In the original album the plates are arranged in chronological order, but, in order to permit explanatory notes and comment, the Editor has grouped the exhibits by cities and towns. Except where otherwise stated, the reproductions are the exact size of the originals.

The Editor's explanatory text and comment are intended to be of interest to booklovers as well as to bibliographers. In studying these pages with Doctor Biagi, the Editor found them to be more than exhibits of books or of printers. They are veritable human documents, which reveal the extraordinary period in which they were produced; and the Editor has sought to share with others the pleasure he has experienced in approaching them from this standpoint.

WILLIAM DANA ORCUTT

April, 1928

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OGGETTO

Storia del libro in Italia.

Roma, addì 2 Maggio 1902

Questo Ministero ha preso atto della lettera di Vossignoria in data 22 Aprile c.m.nº3278 e consente che ella possa spedire al sig.Orcutt il materiale bibliografico da servire alla riproduzione dei documenti della Storia del libro in Italia durante i secoli XV e XVI.

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FACSIMILE OF SPECIAL PERMISSION GRANTED BY THE ITALIAN GOVERNMENT FOR THE REPRODUCTION OF THIS COLLECTION

LIST OF PLATES

1. The Annunciation. Illuminated by Monte del Fora, (*in colours and gold*)
2. Messer Francesco Petrarca. (*in colours*)
3. Madonna Laura de Noves de Sade (*in colours*)
4. 1465. Subiaco. *Lactantii Firmiani De divinis instit. adversus gentes.* Sweynheym and Pannartz
5. 1465. [Subiaco]. *M. T. Ciceronis De Oratore.* Sweynheym and Pannartz
6. 1467. [Subiaco?] *Aur. Augustini De Civitate Dei.* Sweynheym and Pannartz
7. 1467. Rome. *M. T. Ciceronis Epistolae ad familiares.* Sweynheym and Pannartz
8. 1472. Rome. *Nicol. de Lyra Exposit. libror. veteris ac novi Testamenti.* Sweynheym and Pannartz
9. 1472. Rome. *Nicol. de Lyra Exposit. libror. veteris ac novi Testamenti.* Sweynheym and Pannartz
10. 1473. Rome. *Joh. Turrecremata Meditationes.* Ulric Hahn
11. 1521. Rome. *Epigrammata ant. Urbis.* Jacobus Mazochius
12. 1532. Rome. *Historie di Nicolò Machiavegli.* Ant. Blado Asolano
13. 1500. Rome. *Mirabilia urbis Romae.* Stefanus Planck
14. 1562. Rome. *Reformatio Angliae ex decret. Reginaldi Poli.* Paulus Manutius
15. 1598. Rome. *Biblia sacra vulg. edit. Sixti V. iussu recognita.* Typo. Vaticana

15a. 1513. [Rome]. *Carmina apposita Pasquillo.* (Without name of printer)

16. 1582. Rome. *S. Ambrosii Operum.* Dominicus Basa
17. 1590. Rome. *Biblia sacra vulg. editionis a Sixto V. rec. ed approb.* Typographia Vaticana
18. 1469. Venice. *Epistolae Ciceronis.* Johannes da Spira
19. 1469. Venice. *Historia Plinii.* Johannes da Spira
20. 1470. Venice. *Il Canzoniere del Petrarca.* Vindelino da Spira
21. 1470. Venice. *Justinus in Trogi Pompei Historia.* Nicolaus Jenson
22. 1509. Venice. *L. Pacioli. De divina proportione.* Paganio de' Paganini
23. 1471. Venice. *Jo. Tortellii Orthographia dictionum e graecis.* Nicolaus Jenson
24. 1472. Venice. *Il Filocolo di Gio. Boccaccio.* Maestro Gabr. di Pietro and Maestro Filippo
25. 1479. Venice. *Biblia latina.* Nicolaus Jenson
26. 1484. Venice. *Fasciculus temporum.* Erhardus Ratdolt
27. 1486. Venice. *Batrachomyomachia Homeri.* Leonicus Cretensis
28. 1494. Venice. *Historia Herodoti.* Joh. and Gregorius de Gregoriis
29. 1494. Venice. *Dialogo di S. Caterina da Siena.* Matthaeus Capcasa s. di Codeca di Parma
30. 1494. Venice. *L. Giustiniani. Dottrina del vivere religiosamente.* (Without name of printer)
31. 1494. Venice. *Musaei de Herone et Leandro opusc.* Aldus Manutius
32. 1496. Venice. *Joh. de Monteregio Epitome.* Joh. Hamman de Landovia

33. 1497. Venice. *Dante Alighieri. Comedia.* Piero de Quarengi de Palazogo
34. 1497. Venice. *Terentius.* Simon de Luere
35. 1499. Venice. *Etymologicum magnum.* Nicolaus Blastus
36. 1499. Venice. *Hypnerotomachia Poliphili.* Aldus Manutius
37. 1500. Venice. *Graduale.* Luc' Antonio Giunta
38. 1501. Venice. *Virgilii Bucolica.* Aldus Manutius
39. 1501. Venice. *Le cose volgari del Petrarca.* Aldus Manutius
40. 1505. Venice. *Horae b. Mariae Virginis (Graece).* Aldus Manutius
41. 1519. Venice. *Officiolum b. Mariae Virginis.* Luc' Antonio Giunta
42. 1503. Venice. *Antiphonarium sec. mor. S.R.E.* Luc' Antonio Giunta
43. 1508. Venice. *Jo. de Ketham. Fasciculus medicinae.* Gregorius de Gregoriis
44. 1517. Venice. *Parte presa dalla Signoria veneta in materia di Stampe.* Antonio Pinelli
45. 1539. Venice. *Madrigali d'Archadelt.* Antonio Gardane
46. 1546. Venice. *S. Capicii De principis rerum.* Aldi filii
47. 1556. Venice. *T. Giov. Scandianese. Il Cinegetico.* Gabriel Giolito de' Ferrari
48. 1551. Venice. *L'Orlando furioso di L. Ariosto.* Gabriel Giolito de' Ferrari
49. 1554. Venice. *Aen. Vici Caesarum imagines.* Paulus Manutius
50. 1593. Venice. *Gioiello della corona per le donne.* Cesare Vecellio
51. 1593. Venice. *Gioiello della corona per le donne.* Cesare Vecellio
52. 1471. Naples. *Barth. de Saxoferrato Lect. sup. Codicem.* Sixtus Riessinger
53. 1477. Naples. *La Comedia di Dante.* (Matthias Moravus?)
54. 1477. Naples. *La Comedia di Dante.* (Matthias Moravus?)
55. 1485. Naples. *Vita et fabulae Aesopi cum vers. ital.* Fr. Tuppi
56. 1594. Naples. *Ant. Ducae Septem principum Angelorum.* Ex. off. Horatii Salviani
57. 1525. Naples. *Trionfo del Britonio.* Evangelista Presenzani
58. 1526. Naples. *Croniche di Napoli.* Evangelista Presenzani
59. 1470. Savigliano? *Epistolae Ovidii.* Joh. Glim
60. 1470. Savigliano. *Rod. Sanctii Speculum vitae humanae.* Christoph. Beyamus
61. 1470. Savigliano? *Boeti De consolatione philosophica.* Joh. Glim
62. 1470. Savigliano. *G. de Monterocherio Manipulus Curatorum.* Christoph. Beyamus and Joh. Glim
63. 1475. Milan. *Missale sec. mor. Ambrosianum.* Antonius Zarottus
64. 1478. Milan. *Comedia di Dante.* Ludovicus and Albertus, pedemontani
64a. 1469(?) Milan. *Alchuni miraculi de la gloriosa verzene Maria.* Filippo da Lavagna
65. 1478. Milan. *Justiniani Institutionum Opus.* Leonardus Pachel and Oldoricus Scinzenzeller
66. 1480 c. Milan. *Joh. Crastoni Lexicon graeco-latinum.* Dionysius Paravicinus or Joh. Ant. de Onate
67. 1498. Milan. *Esopo con la vita sua historiale et vulgare.* Guillermus le Signerre
67a. 1471. Milan. *Pomponii Mellae Cosmographia.* (Antonius Zarottus)

68. 1496. Milan. *Franch. Gafurii Practica musicae.* Guillermus le Signerre
69. 1498–99. Milan. *M. T. Ciceronis Opera omnia.* Alexander Minutianus
70. 1522. Milan. *Missale sec. morem s. Ambrosii.* Joh. Angelus Scinzenzeller
71. 1471–72. Florence. *M. Servii Comm. in Virgilli Opera.* Bernardus Cenninus
72. 1472. Florence. *Il Filocolo di Gio. Boccaccio.* Joh. Petrus de Magontia
73. 1477. Florence. *Confessionale di s. Antonino.* Apud s. Jacobum de Ripolis
74. 1477. Florence. *Antonio Bettini Il Monte Santo di Dio.* Niccolò di Lor. Della Magna
75. 1481. Florence. *Comedia di Dante.* Niccolò di Lorenzo della Magna
76. 1488. Florence. *Homeri Opera.* Demetrius Mediolanensis Cretensis
77. 1494. Florence. *Anthologia graeca.* Laurentius de Alopa
78. 1496. Florence. *Argonautica Apollonii Rhodii.* Laurentius de Alopa
79. 1495? [Florence]. *Hier Savonarola, Trattato contro gli Astrologi.* (Without name of printer)
80. 1496? [Florence]. *Hier. Savonarola, Dialogo della verità profetica* (Without name of printer)
81. 1496. Florence. *Favole di Esopo, in volgare.* Ser Francesco Bonaccorsi
82. 1497. Florence. *Zenobii Epitome proverbiorum Tarrhaei et Didymi.* Philippus de Zunta
83. 1553. Florence. *Digestorum s. Pandectarum libb. quinquaginta.* Laurentius Torrentinus
84. 1585. Bologna. *P. Manutii. Antiq. rom. liber de Comitiis.* Aldo
85. 1474. Genoa. *Nic. de Auxmo Suppl. Summae Pisanellae.* Matthias Moravus de Olmatz and Michael de Monaco
86. 1516. Genoa. *Psalterium hebraeum, graecum, arabicum, etc.* P. Paulus Porrus
87. 1484. Novi. *Bapt. de Saliis Summa Baptist. casuum conscientiae.* Nicolaus Ghirardengus
88. 1594. Aquila. *Origine di Aquila, di S. Massonio.* Isidoro and Lepido Faci
89. 1513. Parma. *Il libro del Peregrino di Jacopo Caviceo.* Ottavianus Saladus and Franc. Ugoletus
90. 1516. Parma. *De partibus aedium F. M. Grapaldi.* Ottavianus Saladus and Franc. Ugoletus
91. 1567. Parma. *Il Vendemmiatore di L. Tansillo.* Seth Viotti
92. 1581. Parma. *La Gerusalemme liberata del Tasso.* Erasmo Viotti
93. 1493. Callerium (Cagliari?). *Carta de Logu.* Salvador de Bolonia
94. 1472. Mondovi. *S. Antonini Summa Confessionum.* Ant. Mathias of Antwerp and Baldasar Corderius
95. 1510. Mondovi. *Dom. Capranicae De arte bene moriendi.* Vincentius Beruerius
96. 1473. Cremona. *Ang. de Perusio Lectura Sup. Ip. Digesti novi.* Dionysius Paravicinus and Stephanus de Merlinis
97. 1505. Pavia. *Jac. Guallae Papie Sanctuarium.* Jacobus de Burgofranco
98. 1539. Pavia. *Ambr. T. Albonesi Introductio in Chaldaicam linguam, etc.* Sumptibus et typis Auctoris
99. 1505. Pavia. *Statuta de regimine potestatis civitatis Papie.* Jac. de Burgofranco

100. 1475. Modena. *P. Vergilii Maronis Opera.* Joh. Vurster de Campidona
100a. 1496. Modena. *Thom. Dainerii Calendarium.* Dominico Rochociola
101. 1491. Modena. *I Reali di Francia.* Petrus Maufer gallicus
102. 1495. Modena. *Vita di San Geminiano di G. M. Parenti.* Domenico Rochociola
103. 1478. Turin. *Rol. Passagerii Summa Rolandina.* Joh. Fabri
104. 1517. Turin. *Virtutes Psalmorum.* Nicolaus de Benedictis
105. 1482. Turin. *Joh. de Turrecremata Expositio in Psalterium.* Joh. Fabri
106. 1501. Turin. *Mundini Anathomia.* Franciscus Silva
107. 1475. Piacenza. *Biblia sacra.* Joh. Petrus de Ferratis
108. 1490. Lucca. *Statuta Lucensia.* Henricus de Colonia
109. 1522. Palermo. *Martyrium sanctor. trium fratrum Alphii, Philadelphi et Cyrini.* Antonius de Mayda
110. 1560. Palermo. *G. F. Ingrassia. Trattato di doi mostri.* Jo. Mattheus Mayda
111. 1526. Palermo. *Sexti Tiberi Russiliani Universalia Porphiriana.* Antonius de Mayda
112. 1559. Palermo. *Publii Fabr. Bartulei Dialogi grammaticae.* Jo. Mattheus Mayda
113. 1591. Palermo. *Nicolai Intriglioli Singularium ex constit. etc. Regnique Siciliae pragm. sanctionibus lib. I.* Jo. Ant. de Franciscis
114. 1480. Pinerolo. *Metamorphoseon libb. XV Ovidii.* Jacobus de Rubeis
115. 1481. Casale. *Clerici Ubertini Comment. in P. Ovidii Heroidas.* Gulielmus de Canepanova de Campanilis
116. 1480. Nonantola. *Breviarium romanum.* Giorgio and Antonio Miscomini
117. 1484. Pisa. *Mars. Ficino. Della cristiana religione.* Ser Lorenzo and Ser Agnolo, fiorentini
118. 1554. Monreale. *Constitutiones metropol. eccl. civit. Montis Regalis.* Antoninus Anay
119. 1483. Soncino. *Maschechet Berachod. Trattato talmudico delle benedizioni.* Giosuè Ben Israel Nathan, soncinas
120. 1488. Soncino. *Biblia sacra.* Giosuè Salom. d'Israel Nathan Soncino and Abramo del R. Chaiim de'Tintori di Pesaro
121. 1486. Chivasso. *Angeli Carletti de Clav. Summa angelica de casibus conscientiae.* Jacobinus de Suigo de Sancto Germano
122. 1488. Gaeta. *S. Gregorio papa, Dialogo.* Maestro Justo
123. 1489. Capua. *Breviarium capuanum.* Cristianus Preller
124. 1535. Bari. *Operette del Suavio.* Maestro Gilliberto Nehou
125. 1471. Ferrara. *August. Dathi De variis loquendi figuris s. de modo dictandi.* Andreas Belfortis
126. 1507. Cuneo. *Albertani Opus de loquendi et tacendi modo.* Magister Viotus de Dulcis
127. 1555. Bergamo. *Libro de l'origine et tempi de la città di Bergamo, di F. Bellafino.* M. Gallo.
128. 1585. Vico Equense. *Le lagrime di s. Pietro di L. Tansillo.* Gius Cacchi and G. B. Cappello

INTRODUCTION

By Dr. Guido Biagi

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By Dr. Guido Biagi

THE reproductions included in this collection formed the basis of the contribution of the Italian Government Libraries to the Paris Exhibition of 1900; and the exhibit gained a gold medal. It develops, chronologically, the "History of the Book" in Italy. No such collection of bibliographical documents had ever been attempted; and my aim, in proposing it to the Italian Government, was to unroll before the visitor to the Exhibition the beginnings and growth of the art of printing in Italy by means of examples of the earliest documents printed in the most famous workshops of the various Italian cities. The Government entrusted me with the task of carrying out the proposal.

Choice of Documents

The books chosen to form the exhibit are those of the fifteenth and sixteenth centuries. This limit was imposed because after the sixteenth century printing had become so common that it must be looked upon as an industry rather than an art. From the valuable collections of the chief Government libraries in Italy, I chose about two hundred examples, and had these photographed exactly the same size as the originals. These photographs I mounted on cards, affixing to each a printed label bearing the date of the work, its title, the editions, and the place of printing. I then arranged them in order and combined them in an Album measuring 54 x 63 centimeters and weighing 50 kilogrammes, bound in Medici binding, with coats-of-arms, tailpieces, bronze bosses and clasps, and with an iron chain to fasten the volume to a reading-desk of carved walnut-wood, similar to those designed by Michelangelo for the Laurentian Library and executed by Battista del Cinque and by Ciapino.

The Miniatures in the Album

No second copy of the Album will ever be made. On its return from the Paris Exhibition it was placed in the Laurentian Library, in Florence, where the idea of it was conceived, and where it was put together. The title page, adorned with coloured miniatures, bears the following inscription: *Documents illustrative of the History of the Book in Italy in the Fifteenth and Sixteenth Centuries, Collected and Reproduced under the Auspices of the Minister of Public Instruction;* and the Album contains in addition to the two hundred reproductions of precious documents arranged in chronological order, three copies of fifteenth-century miniatures from the brush of Professor Attilio Formilli, prefixed to the work to demonstrate the passage from the written to the printed book.

The Change from Writing to Printing

The change from writing to printing at first impresses us as a retrogression in the art of bookmaking; yet it was in reality a long step forward taken by the crafts and by culture. The book adorned with miniatures contained within itself every refinement of art — it was a jewel, it was a thing of beauty both for its contents and its form. The most delicate craftsmen, the most expert writers, had passed long, tranquil days in copying it, correcting it, adorning it with colours, with gold, with tints obtained from minerals and precious stones.

The book was made for scholars, for those who could appreciate its value. The printed book, on the other hand, the book *in forma,* had for its object the multiplication of the copies of a work, which was thus rendered accessible to all. The characteristics of the first were its rarity, its uniqueness, its artistic value; of the second, the newcomer, its multiplicity, its cheapness, the possibility of obtaining a large number of copies.

Printed Books Adorned with Miniatures

The value of the printed book was for some little time enhanced by miniatures, which rendered it more acceptable to booklovers. Hence we find spaces

2. *Messer* Francesco Petrarca. *Copy made by Attilio Formilli* (Laurentian Library, Florence. *Pluteo* XLI. *cod.* 1)

left in the *incunabula* for the miniatures which were to adorn and enrich them; and their margins, too, are rendered gay by the art of the illuminator. Thus the new art sought for itself allies and patrons among the old-time book-buyers, who still remained faithful to the handwritten book, disdainful of the multiplicity of copies made from one original. The change from writing to printing was as sudden and as unattractive to the men of that age as the change from horses to motors appears to some of the present day. And it is curious to note how, during the first decades of the life of the printing press, books were adorned with miniatures and ornamentations still more richly than before, — as though to emphasize the contrast with the poverty of the new art of printing. This lasted all through the fifteenth and even into the sixteenth century.

Monte del Fora's Annunciation

From these choice flowers of ornament we culled for our collection a miniature of Monte del Fora, representing the Annunciation, and two portraits of Madonna Laura and her immortal lover, Francesco Petrarca. Of Monte del Fora, the exquisite craftsman to whom we owe this delicate picture of the *Annunciation,* we know but little. He belonged to a family in which the art of illuminating, at that time greatly flourishing in Florence, was a tradition. He was called the most perfect of Florentine miniature painters; and the example here given of his work certainly confirms this opinion.

Miniature Competes with Painting

Miniature, in its highest degree of perfection, ceases to be mere ornament; it assumes the importance of a true art. The *Annunciation* (*Plate* 1) given us by Monte del Fora has the breadth and the harmony of a picture. The thinness of the colouring in no way affects the worth and importance of the conception and execution; just as the modesty of the illuminator, contented with his craft, seeking no publicity, happy in the praise of few admirers, in no way diminishes the artistic value of his work.

There are but a few inches of thin, delicate painting, yet they rival

the great frescoes exposed to public admiration in church and palace, and the great altar pieces uncovered before the devout by the light and the lamps and amid the fumes of incense. There is in these humble painters a real feeling for art. The love of the art to which they had dedicated their lives palpitated in them as it did in the better-known artists: in those happy times all men were artists; and the artistic value of the work was not looked upon as diminished by the slightness of the subject or the smallness of the pecuniary reward. And in like manner the general feeling among art patrons and art lovers was equally intense; all men desired the utmost perfection both in objects which would be displayed to public view and in those destined for private and personal use; hence perfection was aimed at also in the figures which ornamented the books of prayers. Art infused itself through life, and for this reason the least things, the smallest objects of that happy age, bear the seal of individuality and of art.

The Portraits of Madonna Laura and Francesco Petrarca

Much has been written concerning the two portraits of Messer Francesco Petrarca (*Plate* 2) and of Madonna Laura de Noves de Sade (*Plate* 3). That those preserved in the Laurentian codex are the most authentic, we would scarcely maintain; but at any rate the tradition in their favour is both ancient and weighty.

The manuscript containing Petrarch's rhymes was copied at Siena, and dates from the first half of the fifteenth century. A Sienese, too, was the Simone Martini, called Simon Memmi, who painted for the poet that portrait of Madonna Laura mentioned in the famous sonnet:

Quando venne a Simon l'atto concetto.

Nothing is therefore more possible than that this miniature should have been copied from Memmi's portrait; and that, as Messer Francesco's portrait resembles all the others we have of him, so Madonna Laura's may also be faithful to the original. The graceful and original dressing of the hair certainly calls to mind the elegant *coiffures* of the ladies of Provence and of

3. *Madonna* Laura de Noves de Sade. *Copy made by Attilio Formilli* (Laurentian Library, Florence, *Pluteo* XLI. *cod.* 1)

France; and the little cap sewn with pearls was not at that time worn in Italy. In any case, we may conclude that this is the most famous portrait of Madonna Laura. Even if it be not an exact representation of the Laura de Noves de Sade, of the real Laura, it corresponds to the image of her given us by the Poet, and no readers of the *Canzoniere* could conjure up an ideal Laura more charming and more gracious than this of the Laurentian miniature.

The History of Printing in Connection with Civilisation

The history of printing is in its beginnings identical with that of culture; it is an unfailing index of the diffusion of thought. When the manuscript gave way before the printed book, culture necessarily underwent a transformation. Science, until then the patrimony of a few choice spirits, began to appeal to a larger public: literature became more widely diffused and was no longer primitive and oral, but was conscious of itself, as became printed matter; criticism left the schools and, learning self-reliance, attacked dogma at the risk of martyrdom. After the outburst of the sixteenth century had died away, and the splendours of the Renaissance had waned in the courts and cities of Italy, the New Learning, bursting the theological and encyclopaedic bonds which had swathed it at its birth, applied itself in the mysterious seventeenth century to an examination of the ancient patrimony of knowledge, whether true knowledge or superstition, and performed the examination by means of the critical and positive methods it had drawn from Galileo.

All this wondrous, eager working was rendered possible by the art of Gutenberg. Had he not lived, the pleasant studiousness of the Renaissance might have lingered on through the succeeding centuries, the elegancies of art might have become still further refined, and the eighteenth century might have passed without either Encyclopaedists or Revolution; while the seventeenth century which, as it is, has proved so fertile in surprises for the future, would have been a placid continuation of the humanistic idyll. Men would perhaps have been happier, ignoring the alternate delights and pains of re-

search which wear themselves out in the panting pursuit of new truths that lie beyond the ken of the human mind.

In the vicissitudes undergone by the art of printing in the various cities of Italy, we see, as it were, the triumphal progress of the new civilisation; which, leaving the place where the Renaissance was cradled, and diffusing itself through Europe, carried with it the treasures of humanistic culture, and placed them at the service of the science it was preparing for future ages.

The first printers themselves must have been painfully aware of the difference between the manuscript glittering with gold and gay with colours, and the printed book. They evidently questioned whether the machines, simple indeed yet foreshadowing the industry of the future, which produced the book *in forma*, could compete against the artistic hand which produced the manuscript. *Ceci tuer cela*, they said to themselves, speaking with Victor Hugo's character in *Notre Dame de Paris*. Thus we find, at first, attempts at a kind of alliance between the printers and the artists who used the pen and the illuminating brush. This is very apparent in the *incunabula*, in whose roomy pages empty spaces are left for the initial letters and the rubrics. These were drawn and illuminated by hand; as were also the arabesques, and coats-of-arms, which adorned the ample margins, and which were intended to increase, perhaps even to constitute, the value of the leaves that were timidly trying to supplant snowy parchment with modest hand-made paper.

Very gradual was the passage from art to industry — from exquisite handicraft to the work of a primitive machine. The last phase of the revolution occurred in the last century, when the cylinder press took the place of Gutenberg's hand press. Yet there were signs, even at the beginning, that printing would ultimately shake itself free from the limitations of the early art of bookmaking, with its scribes, copyists, decorators, and illuminators. During the whole of the fifteenth century, however, there was a tacit understanding between printers and engrossers, for the new industry had not yet the strength to separate itself from the art which had preceded it. The spaces for the initial letters remain empty, and a small printed letter timidly indicates the splendours of illumination which should fill them.

But printing soon found an unexpected ally in a new art: that of wood-engraving, which, after having served to reproduce and to spread abroad rude pictures of saints or ancient legends for religious purposes, gradually underwent a transformation, and becoming aware that block-books and block-printing could not compete with movable type and the art of printing, became the faithful handmaid of the latter, and unrepiningly replaced the work of engrosser and decorator in the initial letters and the ornamentation which adorned the pages of the printed book.

Wood-engraving, having thus become the ally of printing, freed it from the yoke of the miniature painters and illuminators. The initial letters which up to that time had been left for the hand of the artist, were cut in wood with rich decorations and printed from blocks. Then wood cuts began to be used to enhance the beauty of the printed page; to serve as frontispieces and to ornament the margins and pictorial compositions illustrative of the text. Before the close of the fifteenth century this art reached its perfection in the *Hypnerotomachia Poliphili* (*Plate* 36), which Aldus Manutius published at Venice in 1499. The discovery of ancient classical inscriptions with their beautifully cut characters afforded a model for a harmonious ordering of the letters which was of itself sufficient to adorn the page of print. Architectural rules, too, imposing an harmonious balance of lines, were wisely followed by those first printers in their endeavour to render their books as attractive as the manuscript had been. Only one difference remained: the printed book was in monochrome — its most striking effects had to be obtained in the face of the greatest limitations. It was, therefore, doubly necessary to order the lines and the various parts of the page with the utmost accuracy, to produce an effect which the eye might receive with an agreeable sensation. But this striving after harmony was never so much exaggerated as to produce the monotonous uniformity of modern printing.

Typographical art is distinguished from the modern industry by just that secret of ancient art — the deliberate avoidance of uniformity. The moderns strangely confuse harmony with monotony, with sameness. We value not a moderate balancing of parts or an harmonious resemblance, but an absolute

identity. This we secure by means of our machines; but in creating machines and their industry we have killed art and its individuality. The secret, the charm of art, that which puts it on the same plane with Nature, is that it never makes two things alike: the species is identical, but the individuals are always different. Can we imagine a world in which these pleasing differences were wanting, in which all things were alike — a family in which the individuals exactly resembled the parents from whom they sprang? A world so constituted would surely be hateful, unspeakably tedious, and even repulsive. The world that industry is preparing for us threatens to be of this kind; hence the need we feel so strongly of a return to the pure, fresh wells of art, to the origins of every branch of human invention, there to seek what alone is worthy of study and observation: the beat of a human heart, a portion of our own being, of our own mind, of our own soul.

Guido Biagi

Biblioteca Laurenziana
Florence, Italy

THE BOOK IN ITALY

SUBIACO

THE art of printing was introduced into Italy in 1464 through the efforts of Juan Turrecremata, Abbot of the Monastery of Saint Scholastica, in Subiaco. Even before this spot was made famous as the birthplace of Italian printing, its name had been associated with that of Saint Benedict. As early as the year 520, this pious man had made of it a retreat, to which he retired for penance and solitude. At Subiaco, too, is a cloister dating back to the tenth century, which is the earliest example of Gothic architecture in Italy.

Turrecremata became Abbot of Saint Scholastica in 1455. In the monastery were several German monks, who, before leaving their home country, had learned of Gutenberg's discovery that movable letters might be combined to form words, and words combined to form sentences, as put into practical expression by Fust and Schoeffer in Mayence. Through these monks, the learned Abbot became interested in the possibilities of the new art, and he made overtures to two German printers, Conrad Sweynheym of Mayence and Arnold Pannartz of Prague, to establish within the monastery what became the earliest printing office in Italy. These two printers are supposed to have been fugitives from Mayence after the siege of 1462, and they may even have been employed by Gutenberg himself.

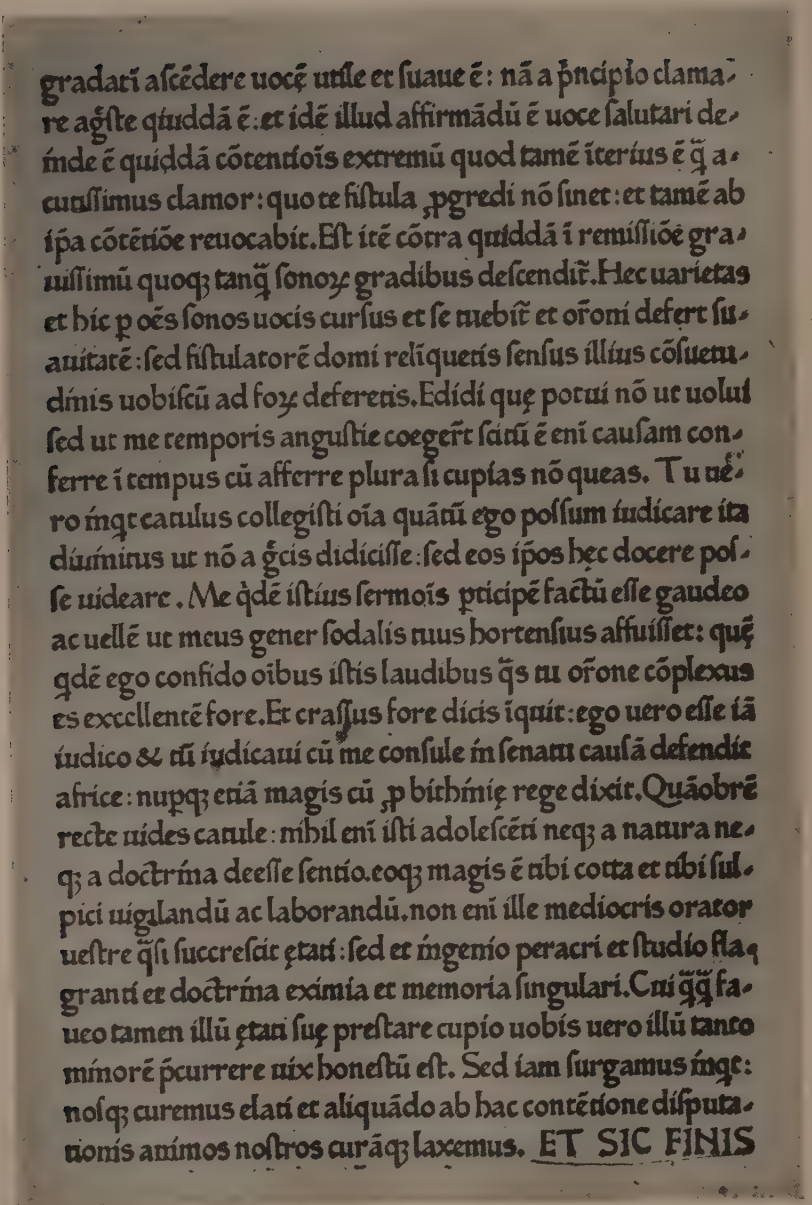
Turrecremata's invitation was promptly accepted. The first volume produced by Sweynheym and Pannartz was a *Donatus pro Puerulis*, of which unfortunately no copy has come down to us. This was a small grammar for boys, printed from wood blocks on which the characters were cut by hand. The earliest Subiaco publication which bears a date is the famous *Lactantius* (*Plate* 4), in which appears the following explicit: *Lactantii Firmiani de divinis institutionibus adversus gentes libri septem nec non eiusdem ad Donatum de ira dei liber unus. una cum libro de opificio hominis ad Demetrium*

mentur. Nam hoc corpusculum. quo índuti sumus. hoīs receptaculū est. Nam ipse homo neq; tangi: neq; aspici. neq; comphendi potest. qa latet ínter hoc qđ uidetur. Qui si delicatus ac tener ín hac uita fuerit. q̄ ratio eius expoſcit: si uirtute contempta. desideriis se carnis addixerit: cadet et premet̄ in terram. Si aūt ut debet statū suum q̄ rectū recte sortitus est: et prompte constanterq; defenderit: si terrę quā calcare ac uíncere debet non seruierit: uitā merebit̄ sempiternam. ℣ Operis conclusio .C.xx.

HEc ad te Demetriane ínterim paucis & obscurius fortasse q̄ decuit: pro rerū ac tēporis necessitate perorauí. qbus cōtentus eē debeas. Plura et meliora laturus. si nobis índulgētia celsus uenerit: tunc & ego te ád uere philosophię doctrínā. et planius & uerius cohortabor. Statui enī q̄multa postero literis tradere: quę ad uitę beatę statū spectēt. et qdem cōtra philosophos. quoniā sunt ad prurbandam ueritatem pernicioſi & graues. Incredibilis enī uis elopuētię. et argumētandi disserendiq; subtilitas: q̄ uis facile deceperat. quos partim nostris armis: partim uero ex iporū ínter se concertatione sumptis reuíncemus. ut appareat eos índuxisse potius errorem q̄ sustulisse. Fortasse mireris q̄ tantū facinus audeam. Patiemur ne igr̄ extíngui? Aut oppíni ueritatē? Ego uero libētius sub hoc onere defecerim. Nam si Marcus Tullius eloquentię ipius unicum exemplar. ab índoctis & íneloq̄tibus: quia tamē pro uero mitebātur: sepe supatus est. Cur desperemus ueritatem ipam. contra fallacem capnosam q; facundiam sua, ppria ví et claritate ualiturā? Illi qdem se pr̄onos ueritatis, pfiteri solent. Sed quis pōt eam rem defendere: quā non dídicit. aut illustrare apud alios: ipe non nouit. Magnū uideor pollicerí. sed celesti opus est munere: ut nobis facultas ac tēpus ad, ppósita perseq̄da tribuat̄. Quod si uita ē optāda sapienti: profecto nullā aliam ob causam uíuere optauerim: q̄ ut aliqd efficiā. quod uita dignū sit. et qđ utilitatem legētibus. et si nō ad eloq̄tiam: qa tenuis ín nobis facūdię riuus est: ad uíuendum tamē afferat. quod est maxie necessarium. Quo perspecto: satis me uíxisse arbitror. et officiū hoīs implesse: si labor meus aliquos hoīes ab erroribus liberatos: ad iter celeste direxerit.

Lactantii Firmiani de díuínis ínstitutionibus aduersus gentes libri septem. necnō eiusdē; ad Donatū de ira dei liber unus. unacū libro de opificio hoīs ad Demetrianū finiunt̄. Sub ano dñi. M.CCCC.LXV. Pontificatus Pauli pape. ii. anno eius secūdo. Indictiōe. xiii. die uero añpenultia mensis Octobris. In uenerabili monasterio Sublacensi. ℣ Deo gratias.

4. 1465. Subiaco. *Lactantii Firmiani De divinis instit. adversus gentes.* Sweynheym and Pannartz. (*Laurentian Library, Florence*)



gradatí aſcẽdere uocẽ utile et ſuaue ẽ: nã a ꝓncípio clama-
re aḡſte quiddã ẽ: et idẽ illud affirmãdũ ẽ uoce ſalutari de-
índe ẽ quiddã cõtentioís extremũ quod tamẽ ĩteríus ẽ q̃ a-
cutiſſimus clamor: quo te fiſtula ꝓgredí nõ ſinet: et tamẽ ab
ípa cõtẽtiõe reuocabit. Eſt ítẽ cõtra quiddã í remiſſiõe gra-
uiſſimũ quoq; tanq̃ ſonoꝝ gradibus deſcendít. Hec uarietas
et hic ꝓ oẽs ſonos uocís curſus et ſe tuebít et oꝛomí defert ſu-
auitatẽ: ſed fiſtulatorẽ domí relíquetís ſenſus íllíus cõſuetu-
dínis uobíſcũ ad foꝝ defereris. Edídí quę potuí nõ ut uolui
ſed ut me temporis anguſtie coegerẽt ſatís ẽ enĩ cauſam con-
ferre í tempus cũ afferre plura ſí cupías nõ queas. Tu uẽ-
ro ínqt catulus collegiſti oía quãtũ ego poſſum ĩudicare íta
dúmínus ut nõ a ḡcis didiciſſe: ſed eos ípos hęc docere poſ-
ſe uideare. Me ꝗdẽ íſtíus ſermoís ꝓtícipẽ factũ eſſe gaudeo
ac uellẽ ut meus gener ſodalís tuus hortenſius affuiſſet: quę
qdẽ ego confído oibus íſtís laudibus q̃s tu oꝛone cõplexus
es excellentẽ fore. Et craſſus fore dícis ĩquít: ego uero eſſe iã
ĩudico & tũ ĩudícauí cũ me conſule ín ſenatu cauſã defendít
africe: nupq; etiã magis cũ ꝓ bíthínię rege dixít. Quãobrẽ
recte uídes catule: níhil enĩ íſtí adoleſcẽtí neq; a natura ne-
q; a doctrína deeſſe ſentío. eoq; magis ẽ tíbí cotta et tíbí ſul-
pící uígilandũ ac laborandũ. non enĩ ílle mediocrís orator
ueſtre q̃ſí ſuccreſcít ętatí: ſed et íngenío peracrí et ſtudío fla-
grantí et doctrína exímía et memoría ſíngularí. Cuí q̃q̃ fa-
ueo tamen íllũ ętatí ſuę preſtare cupío uobís uero íllũ tanto
mínorẽ ꝑcurrere uíx honeſtũ eſt. Sed íam ſurgamus ínqt:
noſq; curemus elatí et aliquãdo ab hac contẽtione diſputa-
tionís animos noſtros curãq; laxemus. ET SIC FINIS

5. 1465. [Subiaco]. *M. T. Ciceronis De Oratore.* Sweynheym and Pannartz. (*Laurentian Library, Florence*)

finiuntur. Sub anno domini M.CCCC.LXV. Pontificatus Pauli pape. ii. anno eius secundo. Indictione. xiii. die vero antepenultima mensis Octobris. In uenerabili monasterio Sublacensi. Deo gratias. It is printed in the earliest Roman type known to have been cut, and is composed with 36 lines to the page.

For many years this *Lactantius* was accepted without discussion as the first book printed from type in Italy, but in 1875 Charles Fumagalli, an accomplished and well-known bibliophile of Lugano, published a brochure in which he went far toward proving that the *Cicero: De Oratore* (*Plate* 5), previously classified as the second volume printed by Sweynheym and Pannartz, was really their first.[1] The *Cicero* was issued without printer's mark, date, or folios, but from evidence Fumagalli produces it seems probable that work upon it was begun in 1464, and that it appeared either at the end of that year or very early in 1465. The printers themselves, however, in their famous petition to Pope Sixtus IV (*Plate* 8) give precedence to the *Lactantius*. The *Cicero* is printed in Roman characters, with 30 lines to the page.

Saint Augustine's *De Civitate Dei* (*Plate* 6), which bears the date of 12 June, 1467, is the most perfect product of the Press at Subiaco.

None of the Subiaco publications bears the imprint of Sweynheym and Pannartz, and only one the name of the place of origin, yet they are positively identified by means of the petition referred to above, in which is given a list of all the volumes, together with the number of copies in each edition.

In examining these pages one has only to bear in mind that they were produced in the decade following the production of the *Gutenberg Bible*, while methods were still experimental, with mechanical aids few in number and crude in nature, to appreciate how extraordinary the achievement. Sweynheym was by trade a wood-engraver, so it is supposed that the responsibility of cutting the characters and setting the type fell upon him, while Pannartz

[1] *Dei prime libri a stampa in Italia*, etc., Lugano, 1875.

was the pressman. The monks contributed not to the actual labour of printing, for that was against the rules of their organisation, but to the editing and correction of the proofs.

The volumes are all printed in the same Roman fount, a face which possesses peculiar interest because in design it rests upon the Carolingian minuscules rather than upon the Gothic models used by the early printers of Mayence, to whom Sweynheym and Pannartz might naturally have been expected to turn for precedent. It is difficult to understand why these Germans should have felt the influence of the Italian humanistic scribes strongly enough to break away from the traditions surrounding them; but the fact that they did so, completely changed the history of the Book from that point on.

The paper in the Sweynheym and Pannartz volumes varies in colour and quality, and shows different water-marks. The finest and whitest is used in the *Lactantius*, containing as water-mark a cornucopia suspended by a straight line. In the *De Oratore* a Cardinal's hat and a pair of shears appear in a paper of deeper tint and poorer quality; while a thicker grade, water-marked with a cross-bow, is found in the *De Civitate Dei*. The presswork of the Subiaco volumes, in uniformity of colour and the alignment of the type, is superior to that shown in the books made later by Sweynheym and Pannartz in Rome.

The difficulties imposed upon these first printers in Italy by the limitations of this little town of Subiaco, built upon a steep rock and located about thirty miles from Rome, in addition to the natural obstacles incidental to the infancy of the art of printing, finally proved insurmountable. It is a marvel that so much was actually accomplished! In 1467 Sweynheym and Pannartz received an invitation from the brothers Pietro and Francesco Massimo, of Rome, to transfer their labours to the Massini Palace. The prospect of continuing their work surrounded by more favourable conditions was too alluring to be passed by, and the invitation was promptly accepted.

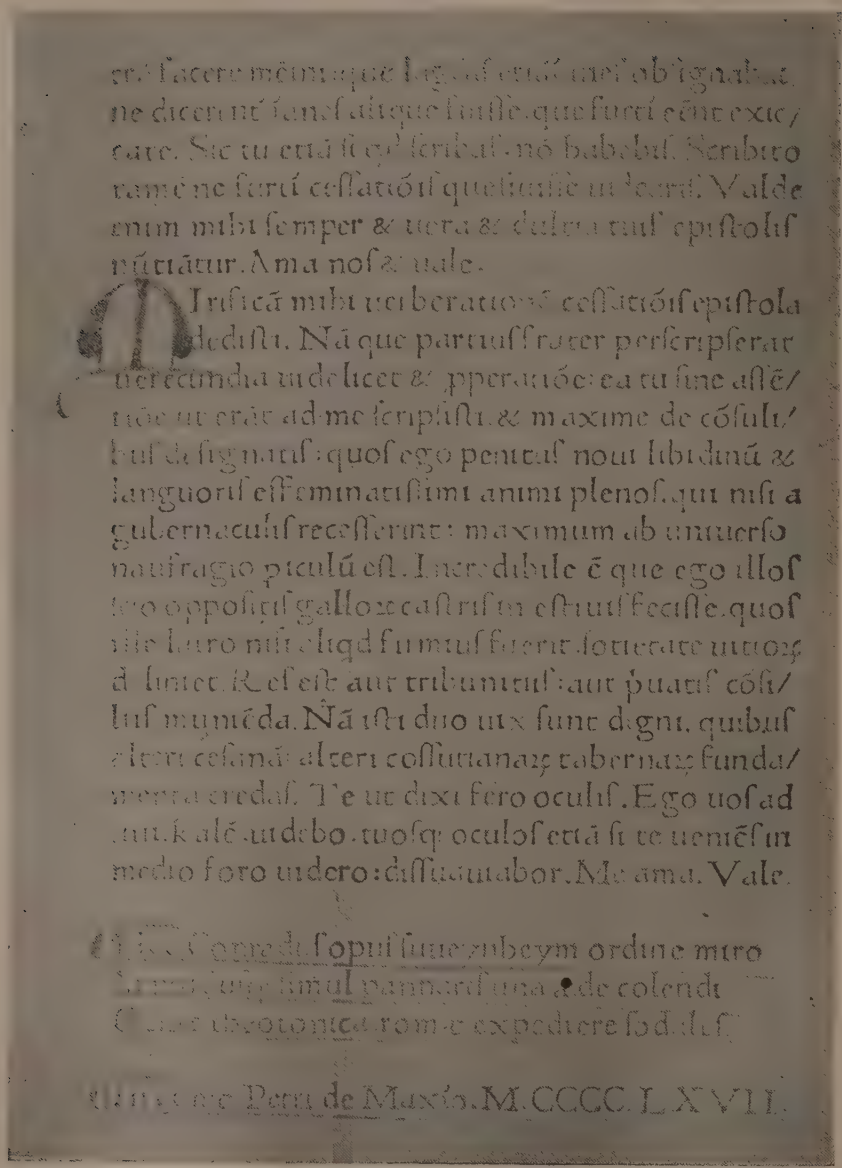
Omne opus ſeruile ín eo non faceris. Prropter quod & per Ezechielem ꝓphetam dicitur. Et ſabbata mea dedi eis: ín ſignū ínter me & ínter eos: ut ſcirent qa ego domín⁹ ſanctificо eos. Hoc ꝓfecte tunc ſciemus: quādo perfecte uacabim⁹: et perfecte uidebimus quía ipe eſt deus. Ipſe enā numerus ętatum ueluti dierum: ſi ſecdm eos articulos tēporis cōputentur qui ī ſcripturis uidentē expreſſi: iſte ſabbatiſmus euidentius apparebit: quoniā ſeptimus ínuenitur. Vt prima ętas tanq̄ prim⁹ dies ſit ab Adam uſq; ad diluuiū. Secunda índe uſq; ad Abraam: nō ęqualitate tēporum ſed numero generationū. denas quippe habere reperiuntur. Hínc tā ſicut Matheus ęuangeliſta determīat: tres ętates uſq; ad chriſti ſubſequuntur aduentum: quę ſingulę denis & q̄ternis generatōibus explicantur. Ab Abraam uſq; ad Dauid una. Altera índe uſq; ad tranſmigrationem ín babiloniam. Tertia índe uſq; ad xp̄i carnalem natiuitatem. Fiunt itaq; omēs quínq;. Sexta nūc agit̄ nullo generationum numero metienda: propter id qđ dictum eſt. Non eſt ueſtrū ſcire tempora quę pater poſuit ī ſua poteſtate. Poſt hanc tanq̄m ín die ſeptimo requieſcet deus: cum eundem diem ſeptimum qđ nos erimus ín ſeipſo deo faciet requieſcere. De iſtis porro ętatibus ſingulis: nunc diligenter longum eſt diſputare. Hęc tamen ſeptima erit ſabbatum: cui⁹ finis non erit ueſpera: ſed domínicus dies ueluti octauus ętternus: q chriſti reſurrectōne ſacratus eſt: ętternam non ſolum ſpiritus uerum enā corporis regem prefigurans. Ibi uacabim⁹ et uidebimus: uidebimus & amabimus: amabimus & laudabimus. Ecce qđ erit ī fine ſine fine. Nam qs alius ē noſter finis: niſi puenire ad regnum cuius nullus eſt finis?

Videor mihi debitū Ca.xxxi. ingentis huius operis adiuuante domíno reddidiſſe. Quibus parum uel ꝙbus nimium ē: mihi ignoſcant. Quibus aūt ſatis eſt: non mihi ſed deo mecū grās congratulantes agant. Gloria & honor pr̄i et filio & ſpiritui ſancto: oīpotenti deo ín excelſis ín ſęcula ſęculoꝝ Amen.

AVRELII.AVGVSTINI. doctoris egregii atq; Epiſcopi ypponenſis de ciuitate dei liber uicеſimuſſecundus explicit contra paganos. Sub anno a natiuitate domíni. M.CCCC.LXVII. Pontificat⁹ PAVLI Papę ſecundi anno eius tertio. Terno regnante Romanoꝝ Imperatore FREDERICO. Indictiōe. XV. die uero duodecima menſis Iunii.

GOD
DEO GRATIAS. .AL.

6. 1467. [Subiaco?] *Aur. Augustini De Civitate Dei.* Sweynheym and Pannartz. (*Laurentian Library, Florence*)



7. 1467. Rome. *M. T. Ciceronis Epistolae ad familiares.* Sweynheym and Pannartz. (*Laurentian Library, Florence*)

ROME

WHILE the unimportant town of Subiaco may claim the honour of being the seat of the earliest printing in Italy, it was in Rome that the first publications of importance were issued. Proctor's index gives thirty-eight printing establishments in Rome during the fifteenth century, all of which were run by Germans. The Church at this time was friendly toward the new art, and to its encouragement is due the introduction of printing into Italy.

The transition of the seat of the art of printing from Subiaco to Rome was quickly accomplished. On June 12, 1467, Sweynheym and Pannartz issued their *De Civitate Dei* in Subiaco (*Plate* 6); in November of the same year they were established in the Massimi Palace in Rome. This was located at S. Andrea della Valle, near the Campo di Fiori. Toward the end of the fifteenth century this palace was torn down to make way for a new edifice, of which Balthazar Peruzzi, of Siena, was the architect. In 1877 a tablet was placed on the front of this palace to perpetuate the memory of the pioneer typographers:

AVITAS MAXIMORUM AEDES
UBI ANNO MCCCCLXVII
ARS TYPOGRAPHICA PRIMUM IN URBEM INVECTA
ET A. MDLXXXIII PAULUS DE MAXIMIS
NUTU S. PHILIPPI NERII AD VITAM REVOCATUS EST
CAMILLUS CAROLUS MAXIMUS PATRITIUS ROMANUS
ARSULARUM PRINCEPS ET DOMINUS
IN PRISTINUM DECUS RESTITUIT
ET MONOCHROMATA QUIBUS DOMINICUS DE MAXIMIS
PER NICOLAUM FURLANUM FRONTEM EXCOLUIT
VETUSTATE OBSOLESCENTIA
ALOISIO FONTANA PICTORE
EXPOLLENDA ET RENOVANDE CURAVIT
A. CHR. MDCCC:LXXVII

It is said that members of the Massimi family still preserve some of the original equipment of the Sweynheym and Pannartz office.

Toward the end of the year 1467 Sweynheym and Pannartz issued their first volume in Rome. This was the *Epistolae ad familiares* of Cicero (*Plate* 7) of which the explicit reads:

> *Hoc Conradus opus Suueynheym ordine miro*
> *Arnoldusque simul Pannartz una alde colendi.*
> *Gente theotonica; Rome expediere sodales.*
> *In domo Petri de Maximo* MCCCCLXVII

The fame of these printers was greatly enhanced by the publications which issued during the next five years from the presses they had set up in the Massimi Palace — splendid editions of the Latin classics, including Apuleius, Caesar, Cicero, Gellius, Livy, Lucan, Ovid, Pliny, Quintilian, Strabo, Suetonius, and Virgil; ecclesiastical literature, such as Saint Augustine, Cyprian, and Saint Jerome; and a Latin *Bible* in five volumes, with commentaries by Nicolas de Lyra (*Plates* 8, 9). In the fourth volume of this publication is included the famous petition of Sweynheym and Pannartz to Pope Sixtus IV, of inestimable value in the history of the Book because it gives a full list of the volumes printed by them at Subiaco and at Rome, and the number of copies of each title.

This *Bible* and the book *Epistolarum et Libellorum Divi Hieronymi* had the largest circulation, 1100 copies. During seven years, from 1465 to 1472, Sweynheym and Pannartz printed twenty-eight titles, with a total circulation of 12,475 copies, an average of about 445 copies for each work, the *Donatus pro Puerulis* included (this was the block book, of which no copy is known to exist).

From the petition it is evident that the two printers were still in great distress from want of buyers: "Our house, rather large, is filled with printed

Jo. An. Arcten Epi scopi. S. D. n. Pape Bibliothecarii,
ad Xystum. IIII. Summum Pontificem Epistola.

DOmmunis ac trita olim inter genteles opinio fuit pater beatissime Xyste. IIII. Pontifex Maxime cetera dii deos ipsos duodecim etiam illos principes selectos & magnos appellatos uni necessitati continuo paruisse. Eam enim inter numina omnia absq; uocatione imperiosũ exercuisse magistratũ. Id ne inter christianos quoq; uere dici censeatur tua potissimũ sapientia clementiaq; occurri potest. & ut digneris misericorditer occurrere seruuli tue fãctitatis Conradus Sweynheym & Arnoldus Pannartz Impressores nostri ac uidelicet huius fictorie artis primi in Italia opifices maxime in urbe operarii ante sanctissimos pedes tuos terram uestigiis tuis impressam deosculantes implorant: nanq; ego ipse creatura tua ceteras epistolas proprio: banc illoz nomine & decessoris antea & post modũ tuo numini diuino inscripsi. Vox quidem Impressoz sub tanto tam carthaginensium fasce laborantium: & nisi tua liberalitas opitulet deficientiũ ista est pater beatissime: Nos de Germanis primi tanti commodi artem in Romanam Curiã tuã multo sudore & impensa decessoris tui tempestate deueximus. Nos opifices librarios ceteros ut idem auderent: exemplo nostro incitauimus. Nos reliquis propter impensaz magnitudinem a tanto negotio uel omnino uel maxima ex parte quasi in salebra berentibus recẽtiore animo uiribusq; geminatis cũ summa difficultate restituimus. Iam tandem defecti neruis & sanguine diuinam opem tuam imploramus. Indicem si perlegeris Impressorum a nobis opez: miraberis tante maiestatis & apostolici culminis patrem uel carthaginensium librorũ copie potuisse uel Limamenta sufficere. Et ut plegere ualeas usq; adeo curis pontificalibus districto nihil aliud hec ad te epistola cõtinebit. Nam auditis nominibus tantorum autorum duntaxat facere non poteris: si bene tuã pietatem nouimus: quin statim nobis subueniaz. nec ulla rez qualiũcunq occupatiõe difficultate uel ualebis deterreri. Impressi sunt nostro studio pater Beatissime libri qui in subiecti sue ordine tibi recensebuntur.

Donati pro puerulis ut inde principium dicendi sumamus: unde imprimendi initium sumpsimus: numero trecenti. CCC.

Lactantii firmiani Institutionũ contra gentiles & reliquorum eius autoris opusculoz uolumina octingenta uiginticquinq;. DCCC.XXv.

Epistolaz familiarium Ciceronis uolumina quingenta quinq̃ginta. D.L.

Epistolaz Ciceronis ad atticũ uoluminia ducẽta septuagintaquiq;. CC.LXXV.

Speculi humane uite uolumina trecenta. CCC.

Diui Augustini de Ciuitate dei uolumina octingenta uiginticinq;. DCCC.XXv.

Diui Hieronymi Epistolaz & libellos uolumina mille centum. M.C.

M. Tul. Ciceronis de oratore cũ ceteris uolumina quingenta quinq̃ginta. D.L.

M. Tul. Ciceronis opez omniũ in philosophia uo. quingenta quinq̃ginta. D.L.

L. Apulei platonici cũ Mercuio uolumina ducẽta septuagintaquinq;. CC.LXXV.

A. Gelii noctium atticaz uolumina ducenta septuagintaquinq;. CC.LXXV.

C. Cesaris commentariorum gallici & ciuilium bellorum uolumina ducenta septuagintaquinq;. CC.LXXV.

Defensionis diui platonis uolumina trecenta. CCC.

P. Virgilii Maronis opez omniũ uolumina quingenta quinq̃ginta. D.L.

T. Liuii patauini cum Epitomate omnium decadum uolumina ducenta septuaginta/quinq;. CC.LXXV.

8. 1472. Rome. *Nicol. de Lyra Exposit. libror. veteris ac novi Testamenti.*
Sweynheym and Pannartz. (Laurentian Library, Florence)

Strabonis Geographi uolumina ducenta septuagintaquinq. CC.LXXV.
M. Annei Lucani uolumina ducenta septuagintaquinq. CC.LXXV.
C. Plynii Veronensis de naturali historia uolumina trecenta. CCC.
C. Suetonii Tranquilli de duodecim Cesaribus uolumina ducenta septuagintaquinq. CC.LXXV.
Diui Leonis Pape sermonum uolumina ducenta septuagintaqnq. CC.LXXV.
M. Fabii Quintiliani institutionum oratoriarum uolumina ducenta septuagintaquinq. CC.LXXV.
Continui. i. Cathene auree diui Thome Aquinatis uolumina quingenta quinquaginta. D.L.
Diui Cypriani Epistolarq; uolumina ducenta septuagintaquinq. CC.LXXV.
Biblie cum opusculo Aristee uolumina qngenta quinquaginta: D.L
Silii Italici cum. C. Calphurnio & Hesiodo uolumina ducenta septuagintaquinq. CC.LXXV.
Orationum. M. Tul. Ciceronis cum Inuectiuis omnibus in Antonium. Verrem. Catilinā et ceteros uolumina ducenta septuagintaquinq. CC.LXXV.
P. Ouidii Nasonis Metamorphoseos & Elegiarum omnium uolumina quingenta quinquaginta. D.L.
Nicolai de Lyra uolumina Mille Centum. M.C.

Horum omnium uoluminū summa ut tua pietas perspicit pater Beatissime nisi fallimur efficit codices duodecies mille quadringentos septuagintaquinq: aceruū qdem ingentē & nobis Impressoribus tuis ad ferendum qua parte restat: intolerabilem: propter eam quā in initio epistole posueramus necessitatem. nā ingens sūptus ad uictū necessarius cessantibus emptoribus ferri amplius a nobis nequit. Et ementes non esse nullum est grauius testimonium q̄ ꝙ domus nostra satis magna plena est quinternionū inanis rerū necessariarum. In te igitur clementissime pater qui es sapientissimus doctissimusq; spes nostra sita ē in te subuenīēdi nostre necessitati est copiarq; ne pereamus. Da nobis subsidiū de excelso throno maiestatis tue. pati sumus pro clementie tuo arbitrio de nostra merce id est de impressis quinternionibus nostris tibi tot tradere: quot uolueris & qbus uolueris. Tua incredibilis māsuetudo subueniat nobis de aliquo officio unde possimus nos & nostros alere. Impēsa est facta in soluis Nicolai de Lyra a nobis uoluminibus tanta ut ampliꝰ nihil nobis superſit ad uiuendum. Si uenderemus opera nostra non solum a tua pietate nihil peteremus: Sed ultro in presentium temporum articulo in quo te plurium egere non nescimus: ipsi nostra offerremus. faciemusq; quotiens tuo adiumēto fortuna nobiscum usa esse uidebitur fronte sereniore. Interea pater sancte adiuuent nos miserationes tue: quia pauperes facti sumus nimis. Sis perpetuo sospes et felix pater Beatissime Rome. xx. Marcii. M. CCCC. LXXII. Pontificatus tui Clementissimi Anno Primo.

9. 1472. Rome. *Nicol. de Lyra Exposit. libror. veteris ac novi Testamenti.* Sweynheym and Pannartz. (Laurentian Library, Florence)

sheets, but empty of everything necessary to life."[1] The brothers Massimi, generous as they had been, were no longer able to support the losing venture, even though another patron, Bishop Bussi of Aleria, added his moral and financial assistance. It was the Bishop who made the personal appeal to Pope Sixtus, calling the Pontiff's attention to the importance of the work of the printers for the " service of literature and of the Church." The appeal fell on deaf ears. The Pope, not noted for his liberality, preferred to use his funds for other purposes, so in 1472 Sweynheym and Pannartz went out of business. Sweynheym returned to his previous occupation of engraving, undertaking the cutting of the plates of the *Cosmographia* of Ptholemeus. His work, unfortunately, was never completed, owing to his death in 1478, but the twenty-eight plates he finished are of great merit. The volume was published after Sweynheym's death by Arnold Bucking. Pannartz remained at the Massimi Palace until his death in 1476, probably engaged in printing in some form.

A comparison of the type used by Sweynheym and Pannartz in Subiaco with that employed by them in Rome is all in favour of the earlier design. The Subiaco characters are based squarely upon the hand-lettering of the humanistic scribes (developed later to its greatest beauty), while the fount cut in Rome is less well formed and less skilfully cut. In the history of the art of printing, however, this latter design is of supreme importance, being far more practical than the former. There is little doubt that the face cut in Rome afforded Nicolas Jenson the basis upon which he perfected his immortal characters.

Soon after Sweynheym and Pannartz left Subiaco, the Abbot Turrecremata became a Cardinal, and was thus transferred to Rome. Still keen in his interest in the art of printing, the new Cardinal invited Ulrich Hahn, a Ger-

[1] *Domus nostra satis magna plena est quinternionum, inanis rerum necessariarum.*

man printer of Ingolstadt, to come to Rome. Some maintain that Hahn was already established in Rome when Sweynheym and Pannartz arrived. Here, in 1467, Hahn printed Turrecremata's *Meditationes* (*Plate* 10) as his first publication, and later he issued editions of the Latin classics. Campanus, Bishop of Teramo, a learned man, was not only one of Hahn's patrons, but rendered him invaluable assistance as press corrector. It is said that Campanus became so interested that he allowed himself but three hours a day away from his labours for sleep. The Bishop's enthusiasm for the new art may be judged from a letter to a friend, in which he speaks of it as a means " by which material that required a year for its writing may be printed off ready in one day."

The 1467 edition of the *Meditationes* is exceedingly rare (the page shown here is from the 1473 edition). Dibdin's enthusiasm after seeing a copy in the Spencer collection is contagious. " What a day was that in the bibliographical annals of my humble life," he writes, " when I first beheld the *Turrecremata* of 1467! What neither Maittaire, nor the De Bures, nor Marchand, nor his annotator, the Abbé Mercier de Leger, nor Meerman, nor Heincken, nor Audiffredi, nor Santander, nor Brunet had ever beheld, I have seen and closely examined! The decorations are in outline, rudely conceived and still more rudely executed, probably by Hahn himself. It was rather whimsical in Hahn to insert all the decorations on the reverse of the leaves with the exception of that on folio xxx."

These illustrations, which Dibdin calls " rudely conceived and still more rudely executed," consist of thirty-one plates devoted mainly to the life of Christ. They were copies of the frescoes in the cloisters of the Church of Santa Maria sopra Minerva, which was under the protection of Cardinal Turrecremata. That they are " rudely executed " is so obvious that one may not judge of the merit of the original designs. In spite of its defects, this

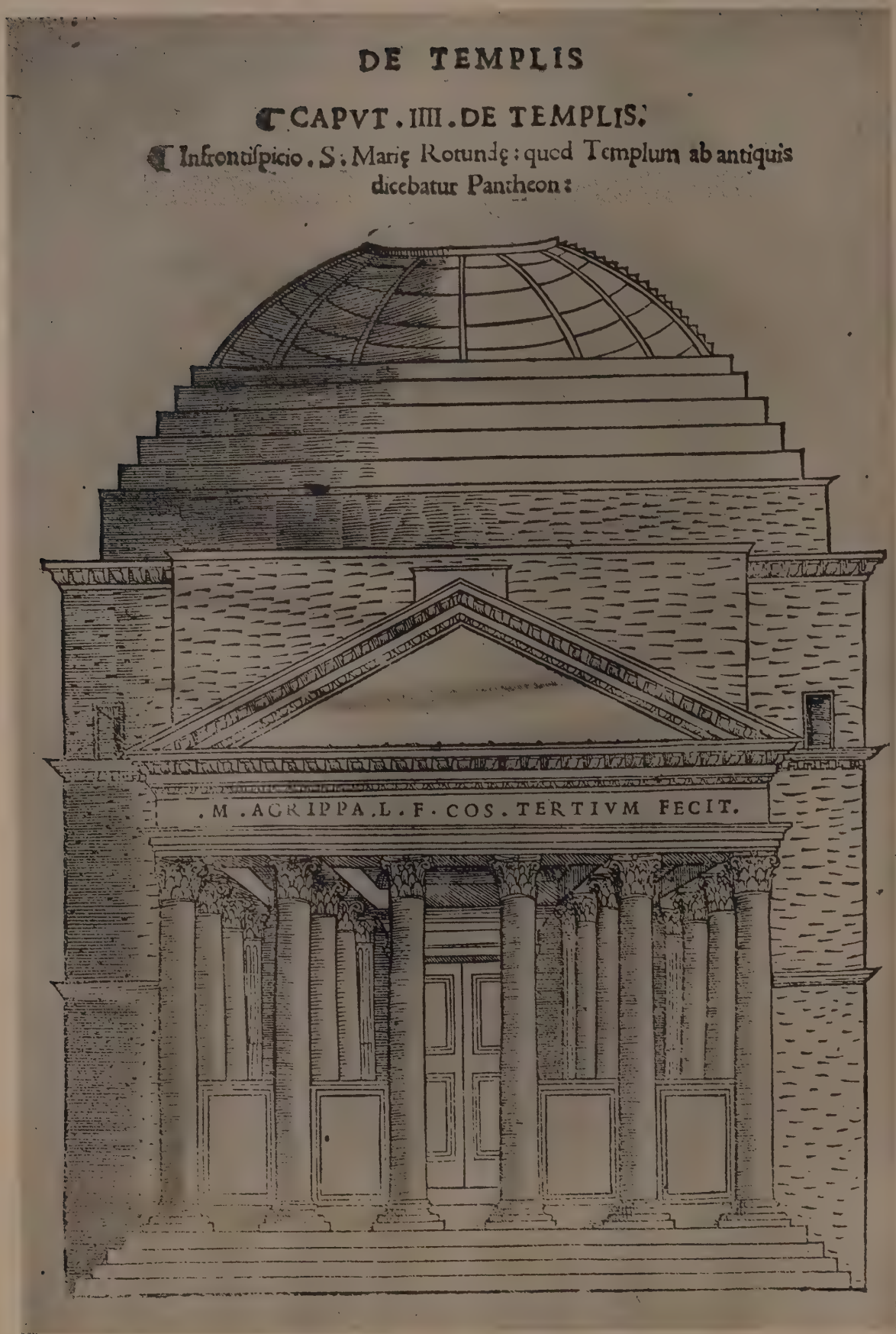
Genes. 18.

Ay hēr sit bona imago sancte Trinitatis.

Meditatio XXVII. De S. Trinitate.

ATtende bene, precor te, o anima fidelis & licz summę & increatę Trinitatis, patris & filij & spiritus sancti, ineffabile atq; incóprehensibile sit sacramentú. Vnde de generatione filii sanctus propheta loquens, ait: Generationé eius quis enarrabit? Nihilominus diuina prouidentia ita salubriter actú est, ut plurima sint tibi data, per quę ad aliquátulá illius súmę sanctęq; Trinitatis noticiá, manuduci possis. Primú é, ipa creaturarú uniuersitas, í quibus sancte Trinitatis uestigiuz manifestè relucet. Quę (enim) arte diuina facta sunt, & unitatē quādaz in se ostendunt, & speciē, & ordiné. Ná quodcúq; horú creatorú, & unú aliquid est, & aliqua specie formatur, & ordiné aliqué tenet. Et ita í singulis creaturis, uestigiú relucz trinitatis: in qua, súma origo est omniú rerú, & perfectissima pulchritudo, & beatissima delectatio. Súma autē origo intelligitur, deus pater a quo sunt oía, & a quo é filius & spiritus sanctus. Perfectissima pulchritudo, intelligitur filius. Beatissima dilectio, intelligitur spiritus sanctus. Occurrit secundo loco creatura rationalis, quę cú ad similitudinē deitatis formata sit, procul dubio ad ipsaz sanctá trinitatē

10. 1473. Rome. *Joh. Turrecremata Meditationes.* Ulric Hahn. (British Museum, London, 10⅝ x 7¾ inches)


DE TEMPLIS
CAPVT . IIII . DE TEMPLIS.
In frontiſpicio . S . Marię Rotundę : quod Templum ab antiquis dicebatur Pantheon :
. M . AGRIPPA . L . F . COS . TERTIVM FECIT .

11. 1521. Rome. *Epigrammata ant. Urbis.* Jacobus Mazochius. (Victor Emmanuel Library, Rome)

volume passed through at least three editions, and was later used as model for the metal cuts of Neumeister's edition of the same text.

It seems curious that Cardinal Turrecremata should have turned over his manuscript of the *Meditationes* to Hahn rather than to Sweynheym and Pannartz, after their experience together at Subiaco. Dibdin suggests that perhaps it was because of this manuscript that the last named printers left Subiaco. If the worthy abbot had insisted upon woodcut decorations, as appeared in the Hahn edition, that might be the explanation; for Sweynheym and Pannartz were at that time quite incompetent to combine illustration or decoration with their typography.

Hahn was thus the first printer in Italy to adorn printed books with woodcuts. Between 1467 and 1478, he issued no less than sixty volumes, and easily outstripped all his rivals. He later joined Niccolò Simone of Lucca, and with him printed many works, first in the house of a certain Tagliacozzi, and then in that of Lignamine, who afterwards set up a printing press of his own. Hahn died either late in the year 1478 or early in 1479.

Stefanus Planck became Hahn's successor in popular favour in Rome during the years 1479–1500. It is recorded that within this period he produced 243 editions. When one examines this list, however, he finds many titles of inconsequential volumes, containing sermons, works on jurisprudence, almanacs, etc., which were of but passing interest or importance. In 1493 Planck issued his *Epistolae* of Christopher Columbus, which is an exceedingly rare book; but the work by which he is best known is his famous *Mirabilia Urbis Romae* (*Plate* 13), which appeared in 1500.

This interesting relic of the printer's art is a German translation of the *Mirabilia,* intended as a guide book for pilgrims coming to Rome for the Jubilee of 1500, during the papacy of Alexander VI. It contains the official information which these pilgrims would require upon their arrival in the

Eternal City. In addition to the letterpress, the volume is filled with woodcut illustrations, drawn and cut by a German artist.

The art of printing in Rome during the sixteenth century took on an individuality of its own, which, while still inferior to the Venetian examples, contributed much to the history of typography. Jacobus Mazochius, who came to Rome from Bergamo, takes high rank among the Roman printers of this period. During the time of Pope Julius II and Pope Leo X important literary characters were attracted to Rome, thus supplying a wider range of manuscripts. In 1510, Mazochius issued the *Opusculum de Mirabilibus Nouae et veteris Vrbis Romae* of Franciscus Albertini, a volume containing much information regarding the monuments discovered in Rome; in 1520, the *Sa. Lateranen. Concilium novissimum,* perpetuating in woodcuts incidents of the Council convoked by Julius II and closed by Leo X; in 1513, the *Carmina apposita Pasquillo.* This last named volume reproduced the lampoons which, in accord with a custom interrupted by the Sack of Rome in 1527, were hung on St. Mark's Day upon the mutilated statue named after Pasquin, the witty cobbler. At the opposite end of the city was a statue of Mars, called " Marporio " by the Romans. The jibes hung upon Pasquin were answered by similar lampoons affixed to Marporio. This give and take discussion touched on serious matters, and no person in Roman public life escaped attack and defense. The volume contains no printer's name, but is accredited to Mazochius. (See *Page* 47).

Mazochius himself was a man of great learning. The most beautiful and the most perfect of his publications was the *Epigrammata antiqvae Urbis* (*Plate* 11), issued in 1521. This volume is supposed to have been written by Bishop Angelus Colocci, who owned a valuable library which was pillaged during the Sack of Rome, and was appropriated by Ferdinand d'Alarcon, a general of Charles V.

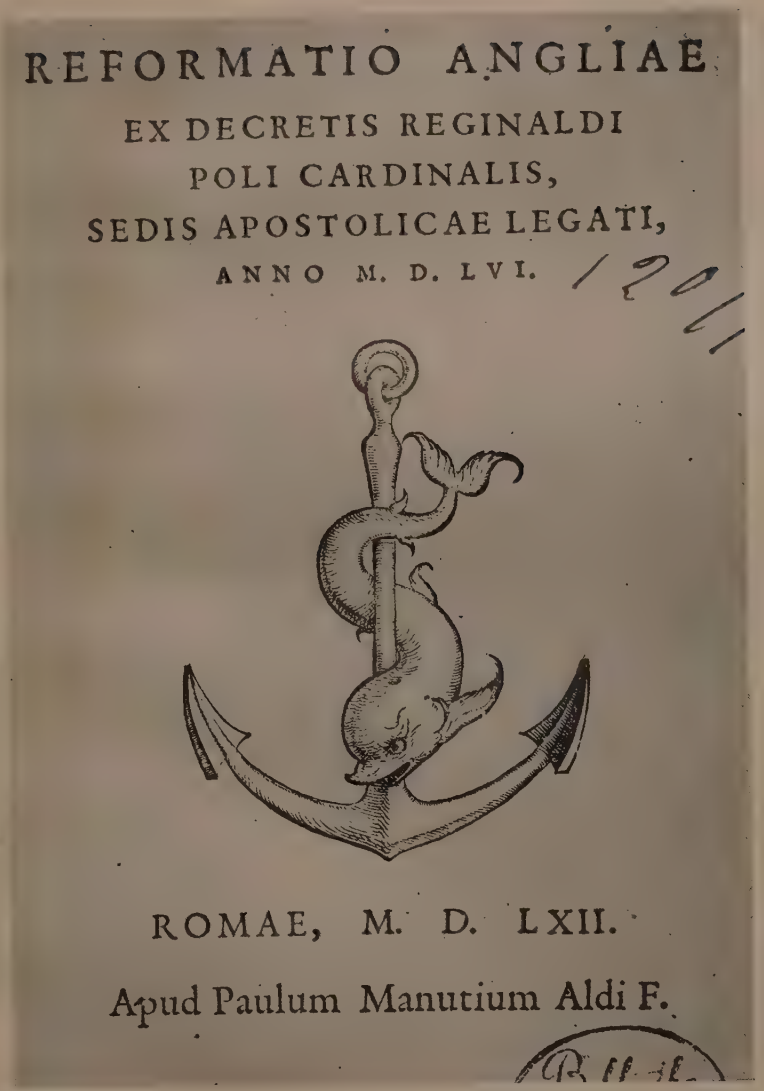
HISTORIE DI NICOLO MACHIAVE
GLI CITTADINO, ET SEGRETA-
RIO FIORENTINO, AL SAN-
TISSIMO ET BEATISSIMO
PADRE SIGNOR NOSTRO
CLEMENTE SETTIMO
PONTEFICE
MASSIMO.

Con gratie, & priuilegi di. N. S. Clemente
VII. & altri Prencipi, che intra il termino di. X.
anni non si stampino, ne stampati si uendino:
sotto le pene, che in essi si contengono
M. D. X X X I I.

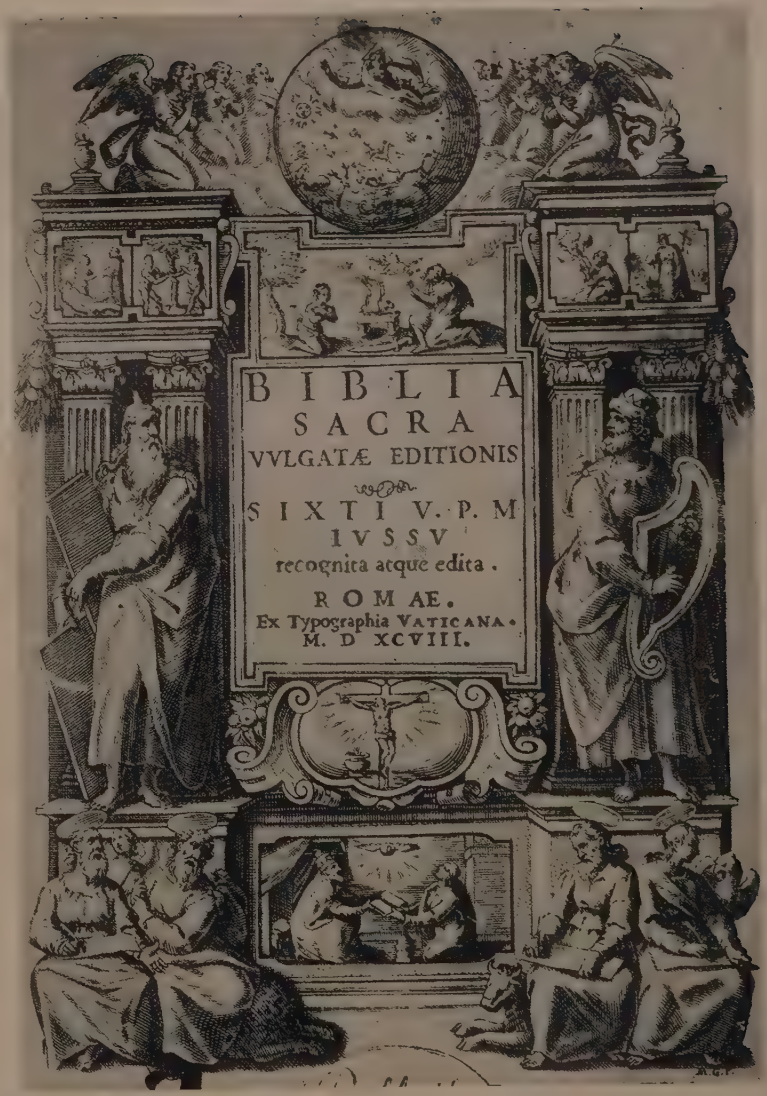
Ā die heilige ſtat rom
gepauet wart vō an-
beging der welt tau-
ſent fierhundert vnd
funfzig iar do Troya
erſtoret wart von dē
kriechiſchenn kaiſer
vnd die furſten vnd
herren fluhen von der groſſen ſtatt Troya vff
dem mere mit groſſem guet in andere land vn
in den ſelben landē pauetten ſie ſtette vñ burg-

12. 1532. Rome. *Historie di Nicolò Machiavegli.* Ant. Blado Asolano.
(Victor Emmanuel Library, Rome)

13. 1500. Rome. *Mirabilia urbis Romae.* Stefanus Planck. (Victor Emmanuel Library, Rome)



14. 1562. Rome. *Reformatio Angliae ex decret. Reginaldi Poli.* Paulus Manutius. (Angelica Library, Rome)



15. 1598. Rome. *Biblia sacra vulg. edit. Sixti V iussu recognita.* Typographia Vaticana. (Angelica Library, Rome)

CARMINA

Apposita Pasquillo anno. M. D. xiij.

15a. 1513. [Rome] *Carmina apposita Pasquillo.* [Without name of printer]. (Victor Emanuel Library, Rome)

Antonius Blado Asolano (1490–1567) was a worthy rival of Mazochius in Rome, and many collectors consider his work superior. Blado established himself in the Campo di Fiori, not far from where Sweynheym and Pannartz produced their volumes, and his earliest issue was the *Mirabilia urbis Romae,* which appeared in 1516. Most of his publications were from original manuscripts rather than reprints of texts already printed. Blado's fame was much enhanced by the publication of Machiavelli's works, a page of the *Historie di Nicolò Machiavegli,* first edition, being reproduced here (*Plate* 12). The printer dedicated the book *Il Principe,* when it appeared for the first time, to Pope Clement VII of the Medici family. In 1549 Blado was named " Printer to the Apostolic Chamber." Eucharius Silber and Jacobus Mazochius had printed official documents for various popes, but never before had the exclusive privilege been granted to any one printer. Thus Blado issued the first edition of the famous *Index librorum prohibitorum* (1558), which, it is interesting to note, included 138 sixteenth-century titles.

Blado's printer's mark consisted of a crowned eagle holding a shield with its talons, and the letters A. B. (See *Plate* 12). His office contained an unusually fine collection of type faces, of which the Italic was particularly famous. The establishment was kept intact by his family until 1593, when it was sold to Silvestri.

In 1560, when the Council of Trent was about to be reconvened, Pope Pius IV invited Paulus Manutius, son of the great Aldus, to come from Venice and establish himself at Rome. Paulus was granted as subsidy 1500 francs and free lodging, and the printing office was set up either in the Vatican itself or in the Capitol. The expense of the new printing office proved too heavy for the Apostolic Chamber to bear, so a part of the taxes collected on wine was apportioned to this purpose. Because of this, the volumes issued by Paulus bear the imprint *In Aedibus Populi Romani.*

OPERVM

SANCTI AMBROSII

MEDIOLANENSIS

EPISCOPI

10834

TOMVS QVARTVS,

Varios libros, diuerſorumq. argumentorum tractatus, quibus Chriſtiana fides, pietasq. feliciter gignitur, ac mirifice coaleſcit, in eum quem Theologi ſcholaſtici ſequuntur ordinem, primum diſpoſitos, complectens.

Acceſsit in Symbolum Apoſtolorum tractatus, antehac nuſquam excuſus, ex antiquiſsimis bibliothecis erutus, & a pluribus mendis repurgatus.

Omnia tandem vetuſtiſſimorum manuſcriptorum codicum auxilio, & ſedula emendatiorum collatione exemplarium excuſorum, natiuæ reſtituta ſunt integritati.

Librorum, Tractatuum, Enarrationumq. Tomi huius elenchum quinta habet pagina.

CVM PRIVILEGIO SVMMI PONTIFICIS.

ROMAE
Ex Typographia Dominici Baſæ,
Anno M. D. LXXXII.

16. 1582. Rome. *S. Ambrosii Operum.* Dominicus Basa. (Angelica Library, Rome, 12 x 6½ inches)

17. 1590. Rome. *Biblia sacra vulg. editionis a Sixto V. rec. ed approb.* Typographia Vaticana. (Angelica Library, Rome, 13½ x 9 inches)

The first volume from the press of Paulus Manutius was the *Reformatio Angliae ex decret. Reginaldi Poli* (*Plate* 14). This treatise appeared in 1562, written by Cardinal Pole, with a preface by Paulus himself. Other volumes followed, and all went well until Pope Pius IV died. Then Paulus found himself involved in Court politics, and in 1570 he returned to Venice.

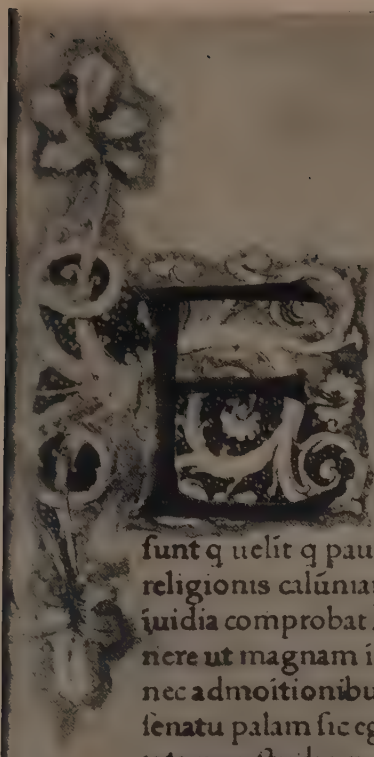
The Typographia Vaticana was established by Pope Sixtus V in 1587, in the Apostolic Palace beside the Vatican Library. Another Venetian printer, Dominicus Basa, was placed in charge. Basa was already in Rome, and had issued some splendid volumes, among which should be mentioned the *S. Ambrosii Operum* of 1582 (*Plate* 16). Later, Aldus Manutius the younger, who had come to Rome in 1585 as a professor, became associated with Basa in the Typographia Vaticana, but the professor's death in 1597 made their partnership a brief one. During this period, however, the famous *Biblia sacra vulg. editionis a Sixto V* was produced, which became the official text of the Vulgate as prescribed by the Council of Trent.

The first (1590) edition of this Bible (*Plate* 17) was suppressed because of its many errors and misprints. In the exceedingly rare copies which exist an effort has been made to correct the text by pasting small pieces of paper over the offending letters. Later revised editions were issued in 1593 and in 1598 (*Plate* 15).

VENICE

ITALY, in the last half of the fifteenth century, had become the home of learning and was the natural objective for workmen who, having served their apprenticeships in Germany, sought out the country where princes might be expected to become patrons of the new art, where manuscripts were available for copy, and where a public existed both able and willing to purchase the products of the press. Venice was located in the direct highway between Germany and Italy over the Brenner Pass, and would thus be one of the first great cities a migrating printer would reach in his southern wanderings. Add to this the fact that paper was already a staple product of Italy, — being manufactured at Parma, Padua, Lucca, Pescia, and Fabriano, — and that Venice, because of the cheapness of sea transportation, was the best market in the world for the distribution of goods, and the attraction of this city to the early printers is fully apparent. To ensure the permanence of all these advantages, the government of the Republic, quick to recognize the importance of the new art, was farsighted enough to encourage its development, and to protect the Venetian printers in every possible way; although, as we shall see, their earliest action, except for an accident, would have been disastrous.

Thus, almost immediately after the so-called "invention" of printing, Venice became the Mecca of printers and the centre of the new art. The surprising fact about the preëminence of Venice in the art of printing is that the city can claim so little in the way of originality. The Venetian printers followed rather than led, but easily surpassed those who initiated. Printing was established in Subiaco and in Rome at an earlier date, yet, when once introduced into Venice, the art was practised in over two hundred printing establishments — a greater number, perhaps, than in all the rest of Italy combined! Bernard estimates that no less than two million books were printed in



Go omni officio ac potius pietate erga te ceteris satisfacio omnibus: mihi ipse nunq̃ satisfacõ. Tanta enim magnitudo est tuor erga me meritor: ut cũ tu nisi plecta re de me nõ conquiesti: ego quia non idem in causa tua efficio: uitam mihi ce acerbam putẽ. In causa hec sũt. Hamonius Regis Legatus apte pecuia nos oppugnat. Res agit p eos dẽ creditores per quos cum tu aderas agebatur. Regis causa si qui sunt q uelit q pauci sunt omnes rem ad Pompeium deferri uolunt. Senatus religionis calũniam non religione sed maluolentia & illius regie largitiõis inuidia comprobat Pompeiũ & hortari & orare & iam liberius accusare & monere ut magnam ifamiam fugiat nõ desistimus. Sed plane nec precibus nris nec admoitionibus nris reliqt locũ. Nam cũ in sermone quotidiano tum in senatu palam sic egit causam tuam: ut neq; eloquẽtia maiore quisq̃ neq; grauitate neq; studio nec contentione agere potuerit Cũ sũma testificatione tuor in se officior & amoris erga te sui. Marcellinũ tibi esse iratũ scis. Is hac regis causa excepta ceteris in rebus se acerrimũ tui defensorem fore ostendit. Quod dat accipimus. Quod instituit referre de religiõe & sepe iam rettulit ab eo deduci nõ põt. Res ante idus acta sic est. Nã hec idibus mane scripsi. Hortensiu & mea et luculi sententia cedit religioni de exercitu. Teneri enim res aliter non potest. Sed ex illo senatus cõsulto quod te referente factum est: tibi decernit: ut Regẽ deducas quod cõmode facere possis ut exercitũ religio tollat: te auctorem senatus retineat. Crassus tris Legatos decernit. Nec excludit pompeium Censet enim iam ex his qui cum imperio sint. Bibulus tris Legatos ex his q priuati sunt. Huic assentiuntur reliqui consulares preter seruilium qui omino reduci negat oportere: & Volcaciũ qui Lupo referente Pompeio decernit et Affranium qui assentitur Volcatio. Quę res auget suspicionem Pompeii uoluntatis. Nam aduertebantur Pompeii familiares assentire Volcacio. Laboratur uehementer. Inclinata res est Libonis & hipsei non obscura concursatio & contentio omniumq; Pompeii familiarium studium in eam opionẽ rem adduxerunt ut Pompeius cupere uideatur. Cui qui nolũt iidẽ tibi quod eũ ornasti non sunt amici Nos in causa auctoritatem eo minorem habemus quod tibi debemus. Gratiam autem nostram extinguit hominum suspicio q Pompeio se gratificari putant. Vt in rebus multo anteq̃ profectus es ab ipõ Rege et ab intimis ac domesticis Pompeii clam exulceratis: deinde palam a consularibus exagitatis & in summam inuidiam adductis ita uersamur. Nostram fidem omes amorẽ tui absentis presentisq; tui congnoscẽt. Si esset in his fides in quibus summa esse debebat non laboraremus

Dibus Ianuarjis in senatu nihil est confectum: propterea q dies magna

18. 1469. Venice. *Epistolae Ciceronis.* Johannes da Spira.
(St. Mark's Library, Venice)

PLINIVS ſecundus nouocomenſis equeſtribus militiis induſtriq; functus: procu-
rationes quoq; ſplendidiſſimas atq; continuas ſumma integritate adminiſtrauit. Et
tamen liberalibus ſtudiis tantam operam dedit: ut non temere qs plura inotio ſcripſerit.
Itaq; bella omnia quę undiq; cum romanis geſta ſunt. xxxvii. uoluibus comprehendit. Itē
naturalis hiſtorię. xxxvii. libros abſoluit. Perit gadis campanię. Nam cum miſenēſi claſſi
pręeſſet & flagrante Veſeuo: ad explorandas propius cauſas liburnicas prętendiſſet: neq;
aduerſantibus uentis remeare poſſet: ui pulueris ac fauillę oppreſſus eſt: uel ut quidam
exiſtimant a ſeruo ſuo occiſus: quē deficiens ęſtu ut neccm ſibi maturaret orauerat. hic in
his libris. xx. milia reꝝ dignaꝝ ex lectione uoluminū circiter duum milium cōplexus eſt.
Primus aūt liber quaſi index. xxxvi. librorꝝ ſequentium conſumationem totius operis &
ſpecies continet titulorꝝ.

CAIVS PLINIVS SECŌDVS DOMICIA NO IMPERATORI S P D :

IBROS NATVRALIS HISTORIAE nouitiū camęnis q̄ritiū tuoꝝ opus natū apud me proxima ſętura licentiore epiſtola narrare cōſtitui tibi iocūdiſſime imperator. Sit enim hęc tui prę-fatio ueriſſima: dum maxime conſeneſcit i patre. Namq; tu ſolebas putare eſſe aliq̄d meas nugas: ut obicere moliar Catullum conterraneū meum agnoſcis & hoc caſtrēſe uerbum: ille enim ut ſcis pmutatis prioribus ſyllabis duriuſculum ſe fecit q̄ uolebat exiſtimari a uernaculis tuis & famulis. Simul ut hac mea petulantia fiat q̄proxime non fieri queſtuſes in alia procaci epiſtola noſtra ut in quędam acta exeant. Sciantq; omnes q̄m exęquo tecum uiuat iperium triumphalis & cenſorius tu ſexieſq; cōſul ac tribunitię poteſtatis particeps: et q̄iis nobilius feciſti: dū illud patri pariter & equeſ tri ordini prętas prętectus prętorii eius omniaq; hęc rei publicę: et nobis quidē qualis incaſtrēſi contubernio. Nec qcq̄ mutauit ite fortunę amplitudo in his: niſi ut prodeſſe tantundē poſſes ut uelles. Itaq; cū ceteris iuenerationē tui pateant omnia illa: nobis adcolēdum te familiarius audatia ſola ſupeſt. Hanc igit tibi imputabis: et in noſtra culpa tibi ignoſces. Perfricui faciē: nec tamē profeci quoniam alia uia occurris: igens & longius etiam ſummoues īgētibus faſcibus fulgorat in nullo unq̄ uerius dicta uis eloquētię tribunitię poteſtatis facundię: q̄to tu ore patris laudes tonas: q̄to frattis amas: q̄tus ipoetica es. O magna fęcunditas animi quēadmodum frēm quoq; imitareris excogitaſti: ſed hęc quis poſſet itrepidus extimare ſubiturus igenii tui iuditiū prętertim laceſſitum. Neq; eim ſimilis ē conditio publicantium & noiatim tibi dicantiū. Tum poſſem dicere qd iſta legis iperator humili uulgo ſcripta ſunt agricolaꝝ opificum turbę deniq; ſtudioꝝ ocioſis quid te iudicē facis: quia banc operam cum dicerē nō eras in hoc albo: maiorem te ſciebam quam ut deſcenſurum huc putarem. Prętcrea eſt quędam publica etiam eruditoꝝ reiectio: utitur illa: et M. Tullius extra oēm ingēs italiam poſitus etq; miremur per aduocatum defendit nec doctiſſimum ōnium Perſium hoc legere uolo Lelium Congium uolo. Qꝝ ſi hoc Lucilius qui primus condidit ſtili naſum legerit quaſi abuſionem & uituperationē reputabit: primus enim ſatyricum carmen conſcripſit i quo utiq; uituperatio uniuſcuiuſq; continet. Naſum aūt dixit quaſi uituperationis ſignū uel maxime naſo declarandum dicēdumq; ē: ſi aduocatum ſibi putauit Cicero mutuandum prętertim cum de re publica ſcriberet quanto nos cautius ab aliquo iudice defendimur.

19. 1469. VENICE. *Historia Plinii.* Johannes da Spira. (St. Mark's Library, Venice, 14 x 9¾ inches)

Venice from 1470 to 1500. Rome preceded Venice in the introduction of illustration, and Milan, in the use of Greek type, — yet the most beautiful illustrated books, and the most perfect examples of Greek printing bear Venetian imprints. It is significant that when, in 1840, the city of Frankfort erected a magnificent monument to the first German printers, — Gutenberg, Fust, and Schoeffer, — a place was reserved for the statue of Venice between the figures of Mayence, Strassburg, and Frankfort, located in the niches surrounding the base, as a tribute to the city of Aldus.

The first printer in Venice was John of Spires. Little is known of the brothers Da Spira beyond the fact that they came from the town of Speyer, in Rhenish Bavaria. There is no record to show how long they had lived in Venice before they began to issue books, but John of Spires, on September 18, 1469, received from the Senate of Venice the extraordinary privilege of being the only printer permitted to exercise his art within the jurisdiction of the city for a period of five years. This is the earliest action, already referred to, which might have proved disástrous. The document is so important in the history of the Book that it is quoted here in full:

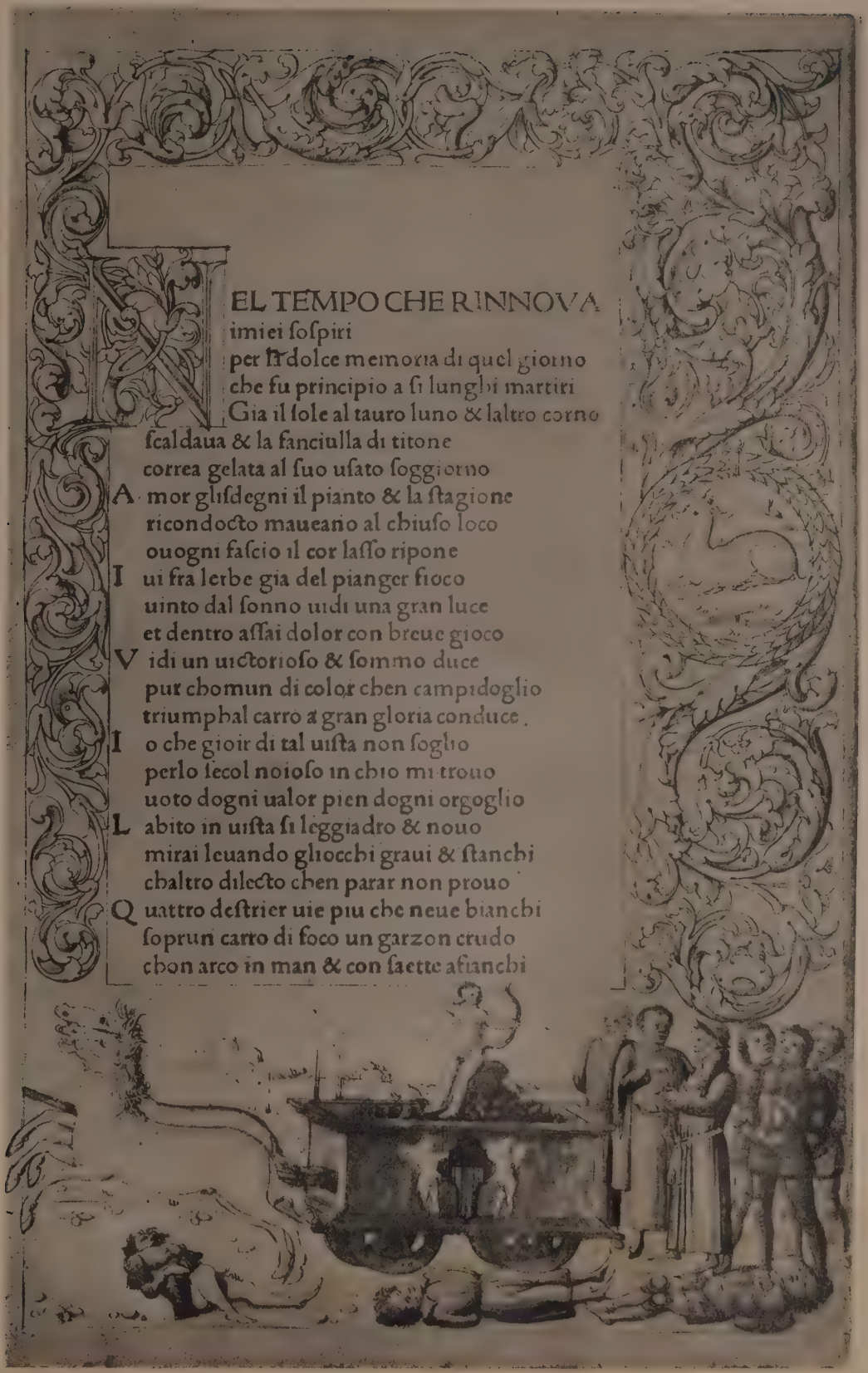
1469, *Die* 18 *Septembris*. Inducta est in hanc nostram inclytam civitatem ars imprimendi libros, in diesque magis celebrior et frequentior fiet, per operam studium et ingenium Magistri Ioannis de Spira, qui ceteris aliis urbibus hanc nostram præelegit, ubi cum coniuge liberis et familiâ totâ suâ inhabitaret, exerceretque dictam artem librorum imprimendorum: iamque summâ omnium commendatione impressit *Epistolas Ciceronis*, et nobile opus *Plinii de Naturali Historia* in maximo numero, et pulcherrima litterarum forma, pergitque quotidie alia præclara volumina imprimere; adeo ut industria et virtute huius hominis, multisque præclarisque voluminibus, et quidem pervili pretio, locupletabitur. Et quoniam tale inventum ætatis nostræ peculiare et proprium, priscis illis omnino incognitum, omni favore et ope augen-

dum atque fovendum est, eidemque Magistro Joanni, qui magno urgetur sumptu familiæ, et artificum mercede, præstanda sit materia, ut alacrius perseveret, artemque suam imprimendi potius celebriorem reddere, quam desinere, habeat; quemadmodum in aliis exercitiis sustentandis, et multo quidem inferioribus, fieri solitum est; infrascripti Domini Consiliarii ad humilem et devotam supplicationem prædicti Magistri Joannis terminarunt, terminandoque decreverunt, ut per annos quinque proxime futuros nemo omnino sit, qui velit, possit, valeat, audeatve exercere dictam artem imprimendorum librorum in hac inclyta civitate Venetiarum, et districto suo, nisi ipse Magister Joannes. Et toties, quoties aliquis inventus fuerit, qui contra hanc terminationem et decretum ausus fuerit exercere ipsam artem et imprimere libros; multari condemnarique debeat, et amittere instrumenta et libros impressos. Et sub hâc eadem pœna nemo debeat, aut possit tales libros in aliis terris et locis impressos vendendi causa huc portare,

ANGELUS GRADENICO
BERTUCCIUS CONTARENO
ANGELUS VENERIO
JACOBUS MAUROCENO
FRANCISCUS DANDULO
} *Consiliarii*

As a matter of fact, John of Spires enjoyed this sweeping monopoly only a few months, and the extraordinary privilege conferred was automatically cancelled by his death in 1470. Had he lived, such printers as Nicolas Jenson, John of Cologne, Christopher Valdarfer, and Franz Renner would have been excluded from establishing themselves in Venice, and would undoubtedly have practised their art in other cities, to the distinct loss of glory to the Venetian Republic.

During the life of the monopoly, John produced three titles, and began work on the fourth before he died. In seven months, he had printed eight


EL TEMPO CHE RINNOVA
imiei ſoſpiri
per lidolce memoria di quel giorno
che fu principio a ſi lunghi martiri
Gia il ſole al tauro luno & laltro corno
ſcaldaua & la fanciulla di titone
correa gelata al ſuo uſato ſoggiorno
Amor gliſdegni il pianto & la ſtagione
ricondocto maueano al chiuſo loco
ouogni faſcio il cor laſſo ripone
Iui fra lerbe gia del pianger fioco
uinto dal ſonno uidi una gran luce
et dentro aſſai dolor con breue gioco
Vidi un uictorioſo & ſommo duce
pur chomun di color chen campidoglio
triumphal carro a gran gloria conduce.
Io che gioir di tal uiſta non ſoglio
perlo ſecol noioſo in chio mi trouo
uoto dogni ualor pien dogni orgoglio
Labito in uiſta ſi leggiadro & nouo
mirai leuando gliocchi graui & ſtanchi
chaltro dilecto chen parar non prouo
Quattro deſtrier uie piu che neue bianchi
ſoprun carro di foco un garzon crudo
chon arco in man & con ſaette afianchi

20. 1470. Venice. *Il Canzoniere del Petrarca.* Vindelino da Spira.
(Laurentian Library, Florence)

VM MVLTI EX ROMANIS etiam conſularis dignitatis uiri res romanas græco pegrinoq; ſermõe in hiſtoriã cõtuliſſẽt: ſeu æmulatõe gloriæ: ſeu uarietate & nouitate operis delectatus uir priſcæ eloquẽtiæ Trogus pompeius græcas & totius orbis hiſtorias latino ſermone compoſuit: ut cũ noſtra græce: græca quoq; noſtra lingua legi poſſẽt: prorſus rem magnã & animi & corporis aggreſſus. Nam cum pleriſque auctoribus ſingulorũ regum uel populoꝝ res geſtas ſcribẽtibus opus ſuum ardui laboris uideret: non ne Põpeius nobis herculea audacia orbem terraꝝ aggreſſus uideri debet: cuius libris oĩum ſæculorũ: regum: nationum: populorumque res geſtæ continentur? Et quæ hiſtorici græcorum prout commodum cuique fuit inter ſe gregatim occupauerũt: omiſſis quæ ſine fructu erant: ea omnia Pompeius diuiſa temporibus & ſerie reꝝ congeſta cõpoſuit. Horum igit quattuor & .xl. uoluminũ (nam totidem edidit) per ocium quo in urbe uerſabamur cognitiõe quæq; digna excerpſi. Sed omiſſis his quæ nec cognoſcẽdi uolũtate iucũda nec exemplo erãt neceſſaria breue ueluti corpuſculũ florum feci: ut haberent & qui græca didiciſſent quo admonerent: & qui non didiciſſẽt quo inſtruerẽtur. Quod ad te non tam cognoſcẽdi q̃ emendandi cauſa tranſmiſi: ſimul & ocii mei cuius & Cato reddendã

21. 1470. VENICE. *Justinus in Trogi Pompei Historias.* Nicolaus Jenson. (St. Mark's Library, Venice)

Questa letera A si caua del tondo e del suo quadro: la gã
ba da man dritta uol esser grossa dele noue parti luna de
lalteza. La gamba sinistra uol esser la mita de la gãba gros
sa. La gamba de mezo uol esser la terza parte de la gamba
grossa. La largheza de dita letera cadauna gamba per me
zo de la crosiera, quella di mezo alquanto piu bassa com
me uedi qui per li diametri segnati.

22. 1509. VENICE. *L. Pacioli. De divina proportione.* Paganino de' Paganini. (St. Mark's Library, Venice)

hundred volumes besides an edition of the first volume of Livy, of which the size is not recorded. The first, and the earliest book printed in Venice, was Cicero's *Epistolae ad familiares* (*Plate* 18), in 1469. Of this, John issued a first edition of one hundred copies, and two later editions of three hundred copies each.

A long controversy was waged regarding the priority of this volume in the history of Venetian printing. In the colophon of the *Decor Puellarum*, issued by Nicolas Jenson, the date appears as 1461. If this date is correct, then Jenson was the first printer in Venice, and this volume must take precedence over the *Epistolae* of 1469. It was written by a Carthusian monk named Giovanni Corner, who was also the author of other works of a similar nature, as a manual of instruction to young girls. The weight of evidence goes to show that the date of 1461 was a typographical error for 1471. Bernard points out other errors of date in Jenson's publications — in one case, a volume printed in 1480 bears the date of 1400, and another of 1480 is dated 1580. The *format* and type used in the *Decor Puellarum* are identical with other Jenson books issued in 1471; and, what would seem to be a conclusive argument, the author of the *Decor Puellarum* recommends to the young girls he addresses a study of certain volumes which were not printed until 1471. Jenson never made any claim for this distinction, nor did any one of the period dispute the flat statement made by John of Spires in the colophon of his *Epistolae:*

Primus in Adriaca formis impressit aenis,
Urbe Libros Spira genitus de stirpe Iohannes,
In reliquis sit quanta uides spes lector habenda,
Quom labor hic primus calami superauerit artem.
M.CCCC.LXVIIII

The second book issued by John of Spires, also in the year 1479, was

the *Historia Plinii* (*Plate* 19), the edition being one hundred copies. Both this volume and the *Cicero* are referred to in the famous " privilege " which has already been quoted. Dibdin, after examining a copy of the *Pliny*, in Lord Spencer's collection, wrote, " Think, enthusiastic collector, of the uncontaminated snow upon the highest of the Apennine peaks, and you will have an idea of the size and colour of the Spencerian copy of the first *Pliny*! The presswork of this surprising volume is quite perfect. I have carefully examined it with that of the earliest and latest specimens of Jenson's press, and it beats them all hollow." (*Plate* 19 is hand illuminated).

This *Pliny* of 1469 has a first page decorated on three sides with interlaced bands engraved upon wood, which form a beautiful composition, one of the earliest examples of the partnership formed between the art of wood engraving and the art of printing. The design is based upon the work of the hand illuminator, but was translated by the wood engraver into a medium which could be printed with the type. In this volume it is to be noted that the Greek passages are set up in Roman type. John of Spires began an edition of St. Augustine's *De Civitate Dei*, but he died before he was far advanced in this work. His brother Vindelin immediately took up the work which John had been forced to drop, and the *De Civitate Dei* was completed and issued in 1470. At the end of this volume is the following interesting explicit, in which Vindelin pays a tribute to his brother and to his brother's work:

Qui docuit Venetos exscribi posse Ioannes
Mense fere trino centena volumina Plini,
Et totidem magni Ciceronis, Spira libellos
Coperat Aureli: subita sed morte perentus,
Non potuit ceptum Venetis finire volumen.
Vindelinus adest eiusdem frater, et arte
Non minor: hadriacaque morabitur urbe.

M.CCCC.LXX.

IOANNIS TORTELLII ARRETINI COMMENTARIORVM GRAMMATICORVM DE ORTHOGRAPHIA DICTIONVM E GRAECIS TRACTARVM PROOEMIVM INCIPIT AD SANCTISSIMVM PATREM NICOLAVM QVINTVM PONTIFICEM MAXIMVM.

OEPERAM OLIM BEATISSIME pater Nicolae .v. ſumme pontifex commentaria quædam grammatica conderet quibus omnem litterariam antiquitatem & orthographiæ rationē cū opportunis hiſtoriis pro poetarum declaratione cōnectere conabar: pfuturus ſane pro mea utrili ſtudioſis linguæ latinæ, interim ab aliis ſtudiis negociiſq; familiaribus interceptus illa prorſus relinquere: atque longo tempore abiicere uiſus ſum. Sed nuper cum apud Alatrium campaniæ oppidum ex aeris romani moleſtia ſeceſſiſſē: ea abſoluere quorundam amicorum rogatu conatus ſum: ac ſic quoq; ad calcem uix uſque perduxi opus magnum uarium & diffuſum: a quo illud tuæ ſanctitati a qua uelut fonte omnia mea bona fluxerunt: dedicare conſtitui, non quidem ut inſtitutionibus grammaticis poetarumq; hiſtoriculis tua beatitudo inligeat: qui cæteros in doctrinis oībus etiā minutis ex ſūma īgenii memoriæq; felicitate præcellis: Sed ut ī tua illa bibliotheca: quam omnium quæ fuerīt præſtantiſſimam comparas aliquo pacto collocare poſſis. Nā licē ex magnificētia animi tui: qui nō niſi clariſſima in litteris ædificiiſque: & rebus cæteris aggrederis: uiros utriuſq; linguæ eruditiſſimos ex omnibus fere terris ueluti ad uirtutis quoddam aſylum conuocaueris: quos ut ſuum poſſint excolere ingenium: laudemq; ſibi parare: & aliquid conficere: quod poſteritati prodeſſe poſſit maximis premiis affeceris. nō tamē deterrebor: et ego aliquid pro mea paruitate tuæ bibliothecæ offerre. Quam tametſi exclariſſimis altiſſimarum doctrinarum auctoribus fulcire cupis: quia tamē & minores aliquando facultates neceſſariæ ſunt: nō dedignaberis pro tua ſapientia: etiā minorum facultatū libros inſerere. Video enim quātis impēſis et ſumptibus quantaq; diligentia græca oratorum uolumina: hiſtoricorū et philoſophorū atq; sūmorum theologorū in latinam līguam traduci procuras. Video quantam adhibes curam in antiquorū noſtrorum operibus exquirendis: quæ deperdita credebantur: Ita ut non nullos ad diuerſas extremaſq; mundi partes pro re hac: multis cum difficultatibus et impēſis deſtinaueris. Quæ cum magnis in rebus effeceris nō pigebit etiā minorum facultatum libros in ipſa tua bibliotheca reponere: & maxime illos: qui de grammaticæ facultate loquuntur. Quæ auctore Quintiliano: niſi oratoris futuri fundamēta fideliter iecerit: quicqd ſuperſtruxerit corruet. Et niſi æquo longior eſſem: complura poſſem ī medium exempla afferre: quibus facile cognoſceret: quot ex huiuſmodi artis negligentia in poetis oratoribus: & hiſtoricis quotidie errores inſurgunt: quot in iure ciuili: medicinaque arte: et cæteris facultatibus interpretationes ineptiſſimæ ſingulis affertū diebus: quot

23. 1471. VENICE. *Jo. Tortellii Orthographia dictionum e graecis.* Nicolaus Jenson,
(National Library, Florence)

INCOMENCIA IL LIBRO PRIMO: DI FLORIO: & DI BIANzafiore chiamato philocolo che tanto è adire quanto amorosa fatica Cõposto per il clarissimo poeta mi ser Iohanne boccacio da certaldo ad instancia di la illustre: & generosa madonna Maria .figluola naturale delinclito Re Ruberto.

PROLOGO

CANCATE GIA LE FORZE DEL VALOROSO populo anticamẽte discieso dal troiano Enea. che quasi alnientẽ uenute erano per lo marauilgloso ualore de Iunone. laquale la morte della patuita Didone cartagineſe non hauea uoluto in ultimo domenticare. Et laltre offese porre nõ debita dimẽtichãza faccẽdo di li ãtichi peccati de passati sostenere afigluoli aspra graueza possedẽdo la lor cita: La cui uirtu luniuerse natione si sottomisse: Senti che quasi nel estreme partẽ delo ausonicho corno ãchora uno piccolo. ramo dele ingrate progenie erano rimaste. Il quale se ingegnaua di riuerdire le secchate radice del suo pedale. Comosessi adõcha la sãcta dea per le custui opere: proposse di riducerlo aniẽte abatẽdo la sua sfrenata superbia: como quella di li ãtecessori hauea altra uolta abbattuta cũ degno mezo: E posti li resplẽdẽti carri ali ochiuti uccelli: Et dauãte a se mãdata la figluola de thaumãte a signi ficare la sua uenuta discieſe della sũma alteza nel consspeto di colui che per lei teneua il sancto officio et cosi disse. O tu ilquale ala summa deita sei idegno puenuto: quale negligẽzza ilnon calere della prosperita de nri auersarii? Quale schurita ta gli occhii che piu debbeno uedere occupati? Leuate su po che a te e scõue neuole a guidar larme di Marte. Fa che imantenente sia da te chiamato che cũ la nra potenza abbatta le nõ uere frõde: che sopra lo iutile ramo le cui radice gia gran tẽpo fur seche: dimorano: imainera che diloro piu mai ricordo nõ fia: intra elponente elli regni de borreas: sono fructifere selue: Nelequalle Io sento nato uno ualoroso giouene discieso dello anticho sangue de colui che gia i tuoi ãtecessori libero della chanina rabia de longobardi: loro rẽdẽdo uinti cũ piu altri nimici alla uostra potenza Chiama costui: pero che noi habiõ quasi lultima parte della nostra uictoria serbata. E sopra noi le pmette ualorose forze: Io gli faro gli fauni e satiri le nimphe gratiose ne i suoi affani: Et Marte amei prieghi uigorosamẽte laiutara: & il nro giouee e de tute queste cose cõtẽto: pero che apresso sdegno uigendo agente portare p ĩsegna quello ucello nela chui forma gia molte uolte simonstro a mõdãi che piu asacrificii de priapo itẽdeno che agouernare la figluola dastreo: loro debita sposa: Io anchora ti pmetto di comouere le ĩfernale furie unaltra uolta li abãdo-

FLORENTINAE BIBLIOTHECAE

24. 1472. Venice. *Il Filocolo di Gio. Boccaccio.* Maestro Gabr. di Pietro and Maestro Filippo. (National Library, Florence, 12½ x 7½ inches)

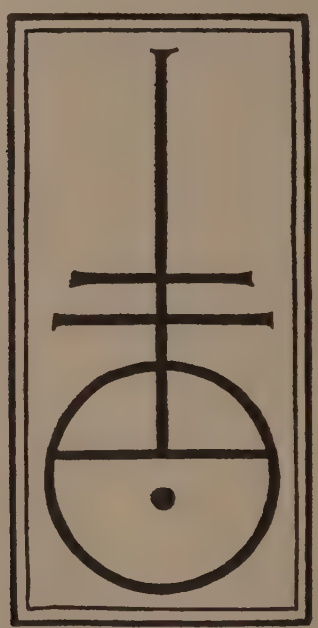
Vindelin continued to practise his art with diligence and skill, and he produced no less than thirty-one books in two years, among which was Petrarch's *Canzoniere* of 1470 (*Plate* 20). Vindelin's output in 1473 was six volumes, and his name is not found on any book dated after the year 1477. He used two founts of letters, one Gothic and the other Roman, the latter being far better than the former. The Gothic was used in only few volumes. His Roman type is bold, elegant, and extremely legible.

The monopoly of John of Spires ending with his death, it became possible for Nicolas Jenson, a Frenchman, to set up the second printing establishment in Venice in 1470. Nicolas was the son of Jacob Jenson of Sommevoire, in the diocese of Troyes. He served an apprenticeship in the Paris mint, and was promoted to be the master of the mint at Tours. In 1458, Nicolas Jenson was sent to Mayence by King Charles VII of France to find out what sort of thing this new art of printing really was, and, if of value to France, to learn the secrets and to take them home. After mastering the art at Mayence, Jenson was prepared to introduce it into Paris; but by this time Charles VII had died, and Jenson knew that Louis XI, the new monarch, would have little interest in recognising his father's mandate. The Frenchman then set himself up in Venice, where he contributed largely to the prestige gained by this city as a centre for printing as an art, and for scholarly publications.

During the ten years which elapsed between 1470 and Jenson's death in 1480, he produced over one hundred and fifty editions. There is no record of the number of copies printed, but from the fact that second editions of Jenson titles are almost unknown, it seems fair to conclude that the first editions were comparatively large. His residence in Venice was in the parish of San Canciano, and his printing office was located at San Salvador. Here he is said to have devised the scheme of locking the pages of type in iron chases (just as is the practice of the modern printer) instead of fastening the indi-

vidual wooden characters together by passing a brass thread through holes bored in their centre — a method the earliest printers found so awkward and troublesome.

The great contribution of Jenson to the art of printing was his superb Roman fount, based upon the work of the humanistic scribes — the best hand



Printer's Mark adopted by Nicolas Jenson and John of Cologne

lettering of the day. For the first time, in translating each letter into metal, a type designer reproduced it not as the scribe actually wrote it but as he intended to write it. One of his earliest volumes was *Justinus in Trogi Pompei Historias* (*Plate* 21), printed in 1470, and a year later he issued his famous *Tortellii Orthographia dictionum e graecis* (*Plate* 23). Both these volumes were printed in his famous Roman type. The *Tortelli* is one of the two earliest

Prologus

Incipit epla sancti Hieronymi ad paulinum pbm de oib' diuine hystorie libris Capl'z. I

Rater am brosiuſ tua mihi mu nuſcula pferens ꝺtu lit ſunul t ſuauiſſias lras que a principio amicitiarū fidē ꝓba te iam fidei t veteris amicitie noua pfere bant. Vera.n. illa neceſſitudo ē t xpi gluti no copulata: quā nō vtilitas rei familiaris: ſi pntia tm̄ corpoz non ſubdola t palpās adu latio: ſed dei timor: t diuinaz ſcripturaz ſtu dia cōciliant. Legimus in veterib' hyſtoriis quoſdam luſtraſſe prouincias: nouoſ adiſſe pplos: maria tranſiſſe ut eos quos ex libris nouerant: coram quoq; viderēt. Sic pythago ras metempſichicos vates: ſic plato egyptuz et archytā tarentinū: eāq; ozā italie q̄ quōdā ma gna grecia dicebat: laboriosiſſime pagrauit: ut qui athenis magiſter erat t potes: cuiuſq; doctrinas academie gymnaſia pſonabant: ſi eret peregrin' atq; diſcipulus malens aliena verecūde diſcere: q̄z ſua ipudēt ingerere. Be niq; cū lras quaſi toto orbe fugientes pſequit captus a piratis t venundatus tyranno cru deliſſimo paruit: dum ſ captiuus vinctus et liuus: tm̄ q: philoſophus maior emēte ſe fuit. Ad titum liuium lacteo eloquentie fonte ma nātem de ultimis hiſpanie galliarūq; finib' quoſdā venīſſe nobiles leginus et quos ad contemplationem ſui roma non taxerat: vni us hoīs fama pduxit. Habuit illa etas inau ditū oīb' ſeculis: celebrandūq; miraculū: ut urbē tantā ingreſſi aliud extra urbem quere rent. Apollonius ſiue ille magus ut vulgus loquitur ſiue philoſophus: ut pythagorici tradūt: itrauit pſas ptranſiuit caucaſuz: alba nos ſcythas maſſagetas: opulentiſſimā idie regna penetrauit: t ad extremum latiſſimo phyſon amne tranſmiſſo peruenit ad brag manas: ut hiarcham in throno ſedentem au reo t de tantali fonte potātem iter paucos di ſcipulos de natura de moꝛib': ac de curſu die rū t ſiderum audiret docentem. Inde per ela mitas babyloniōs chaldeos medoſ aſſyrioſ parthos ſyros phenices arabes paleſtinos reuerſus ad alexandriam prexit ad ethiopiā ut gymnoſophiſtas t famoſiſſimam ſoliſ mē ſam videret i ſabulo. Inuēit ille vir ubiq; qō diſceret: t ſemp ꝓficiēs ſemp ſe melioꝛ fieret. Scripſit ſup hoc plāiſſime octo voluminib' philoſtratus. II

q Uid loquar de ſeculi hoib': cuz aplūs paulus vas electionis t magiſter gētiū q de conſcientia tanti in ſe hoſpitis loqueba tur dicens: an experimētū q̄ritis eius qui in me loquitur chriſtus: p' damaſcuz arabiāq; luſtratam aſcendit hieroſolymam ut videret petrum: t māſit apud eū dieb' qndeci: Hoc .n. myſterio hebdoadis togoadis futur' ge tiū predicator iſtruendus erat. Rurſumq; p' annos quattuordecim aſſumpto barnaba t tito expoſuit cum aplīs euangelium: ne forte i vacuum curreret aut cucurriſſet. Habet ne ſcio quid latentis energie viue vocis act' t in aures diſcipuli de auctoris oze trāſfuſa fort' so nat. Uſi t eſchines cū rhodi exularet t legēt illa demoſthenis ozatio: quā adūſus eū ha buerat: mirantibus cunctis atq; laudantibus ſuſpiranſ ait: Quid ſi ipſam audiſſetis beſtiaz ſua verba reſonantem. III

n Ec hoc dico: q̄ ſit aliqd i me tale: qō ul' poſſis a me audire uel veliſ diſcē ſz quo ardoꝛ tuus t diſcendi ſtudiū etiā abſq; nobiſ p ſe ꝓbari debeat. Ingeniū docile t ſine doc toꝛe laudabile eſt. Nō quid iueniaſ: ſed quid queras conſideram'. Mollis cera t a formā dum facilis etiā ſi artificis t plaſte ceſſent ma n': tamen virtute totum eſt quicqd eſſe pōt. Paulus apoſtolus ad pedes gamalielis le gem moyſi t ꝓphetas didiciſſe ſe gloꝛiatur: ut armatus ſpiritualib' telis poſtea doceret p fidenter. Arma.n. nīe militie non carnalia ſt: ſed potentia deo ad deſtructionem munitio num: t cogitatiōes deſtruentes t omnem al titudinem extollentem ſe adūſus ſciam dei: t captiuantes oēm intellectum ad obediendū xpō t parati ſubiugare omnem inobedienti am. Timotheū ſcribit ab infantia ſacris lris eruditū: t hoꝛtatur ad ſtudium lectōis: ne ne gligat gram que data ſit ei p impoſitōez man' preſbyterij. Tito precipit: ut iter ceſaſ vrutes epi: quas breui ſermone depinxit: ſciam quo qz non negligat ſcripturarum obtinentem i quit cuz qui ſecundum doctrinam eſt: fidelez ſermonem: ut potens ſit exhoꝛtari i doctrina ſana: t contradicentes reuicere. IIII

Ancta quippe ruſticitas ſolū ſibi pdeſt

25. 1479. Venice. *Biblia latina.* Nicolaus Jenson. (National Library, Florence, 13 x 7 inches)

¶ Turci etʒ terra mariqʒ cū potēti suo exercitu rhodū ciuitatē obsidētes aggrediunt: offendentes iptā plagis innumeris bombardaꝝ: muros destruētes: ⁊ vndiqʒ alias muri ptes cōscēdentes: ⁊ multos variis modis occidentes: tū ex vtraqʒ pte multi mortui sunt. Demū ab obsidione desiterūt: illatis vtriqʒ pti dānis innumerabilibus. Deide ptes regis sicilie inuadētes: mlta loca deuastāt: boues rapiūt trucidantqʒ: ac eoꝝ bona depredant ⁊ inhumanissime clades fiunt. Tandē acceperūt otranti ciuitatē: archiepm ipsius ciuitatis p mediū secant: ⁊ oēs in vrbe occidūt p fide tñ ostant donec potuerūt agētes viriliter: ⁊ nō sine thurcoꝝ etiā aliquali strage mortuoꝝ.

Rhodie vrbis obsidio a thurcis.

¶ Anno dñi. 1481: Maumetus ottomanus q iam p. 30. ānos infestissime xpifideles pſecutus fuerat multisqʒ terris xpianitatis sue ditioni subiugatis atrocissimis bellis: tandē descēdit ad inferos: tertia die maij.

¶ Eodē āno quo mortē obiit maumetus tumultus magn⁹ ortus est cōstantinopoli. Populus.n. poscebat Baisſetū filiuz maumeti maiorē natu sibi in impatorē. Sed Barones maumeti Zaliabū minorē natu volebant. Tandē cū populus vicisset: ipsi filiū baisseti: donec ipse baissetus pater q tunc aberat regrederet: in locū impatoris cōstituūt. Qui sexto kal. Julij cōstantinopolim ingrediēs: impator salutat. Zaliabus vō cū victum se cognouisset rediens ex syria ⁊ imperiū cupiens obtinere asie: pꝛusā accepit. Quē postea impator teucroꝝ baissetus fugauit ⁊ paternū asie imperiū recupauit. Dis etʒ tpibus thurci q otrantē in apulia expugnauerant ⁊ detinebāt audito maumeti impatoris obitu saluis rebus sese dedidere alphonso ferdinandi regis filio: quos deinde in mancipia detinuit. ¶ Eodē āno Baissetus impator thurcoꝝ risanū oppidū e manibus pānonie regis astu eripuit. Manubias vō rex pannonie ditiones pene oēs supra Danubiū thurcoꝝ. tūc subiugasseq nisi bellū qō iter ipsuz ⁊ fridericū impatorem tertiū gerebat acriter impedimento fuisset.

¶ Tempus ⁊ series belli acriter inti Venetoꝝ. aduersū Marchionem ferrarie: cui nō solū rex ferdinandus ⁊ sūmus pōtifex sixtus quartus. Sed etʒ quasi oēs pncipes totius italie auxiliares fuere ampliozis histozie stilo reserūamus: cū adhuc exitus eius belli pniciosissimi italie pꝛozsus sit incertus.

Erhardus Ratdolt Augustensis impꝛessioni parauit. Anno salutis. M.cccc.lxxxiiii. v. calen. Junii. Venetiis Inclyto pꝛincipe Johanne Mocenico.

26. 1484. Venice. *Fasciculus temporum*. Erhardus Ratdolt. (National Library, Florence)

volumes printed in Venice in which Greek characters were used (but with no capitals).

Jenson also designed and cut a Gothic fount which, while of lesser importance than his Roman, was the best of its time. His *Biblia latina* (*Plate* 25), issued in 1479, is an excellent example. For several years, beginning in 1471, Jenson also associated himself with John of Cologne, and the printer's mark adopted by this early typographical partnership is the first in the history of the art of printing.

A comparison of the volumes issued by the three earliest Venetian printers is interesting. They used three faces of type — Roman, Gothic, and Greek. Renouard claims that the return to Gothic type was forced by the demands of the reading public for inexpensive books. The Gothic face was more condensed, enabling the printers to set up the same amount of matter in a smaller number of pages, and thus reduce the cost. From 1474 Jenson used Roman type chiefly for classical volumes, and the Gothic (usually in double column) for sacred books and works on Canon law.

While Jenson was the first to introduce Greek characters into Venetian books, he never issued a volume printed in Greek. In fact, books printed in Greek before Aldus Manutius are very few in number. John of Spires had no Greek type. The Greek passages in the *Epistolae* (*Plate* 18) were left blank, to be filled in by hand. Most of the early volumes were printed without capitals at the beginning of paragraphs or chapters, large blank spaces being left to be filled in by hand. As an aid to the artist, a small letter was printed in the centre of the blank space to indicate what the initial should be.

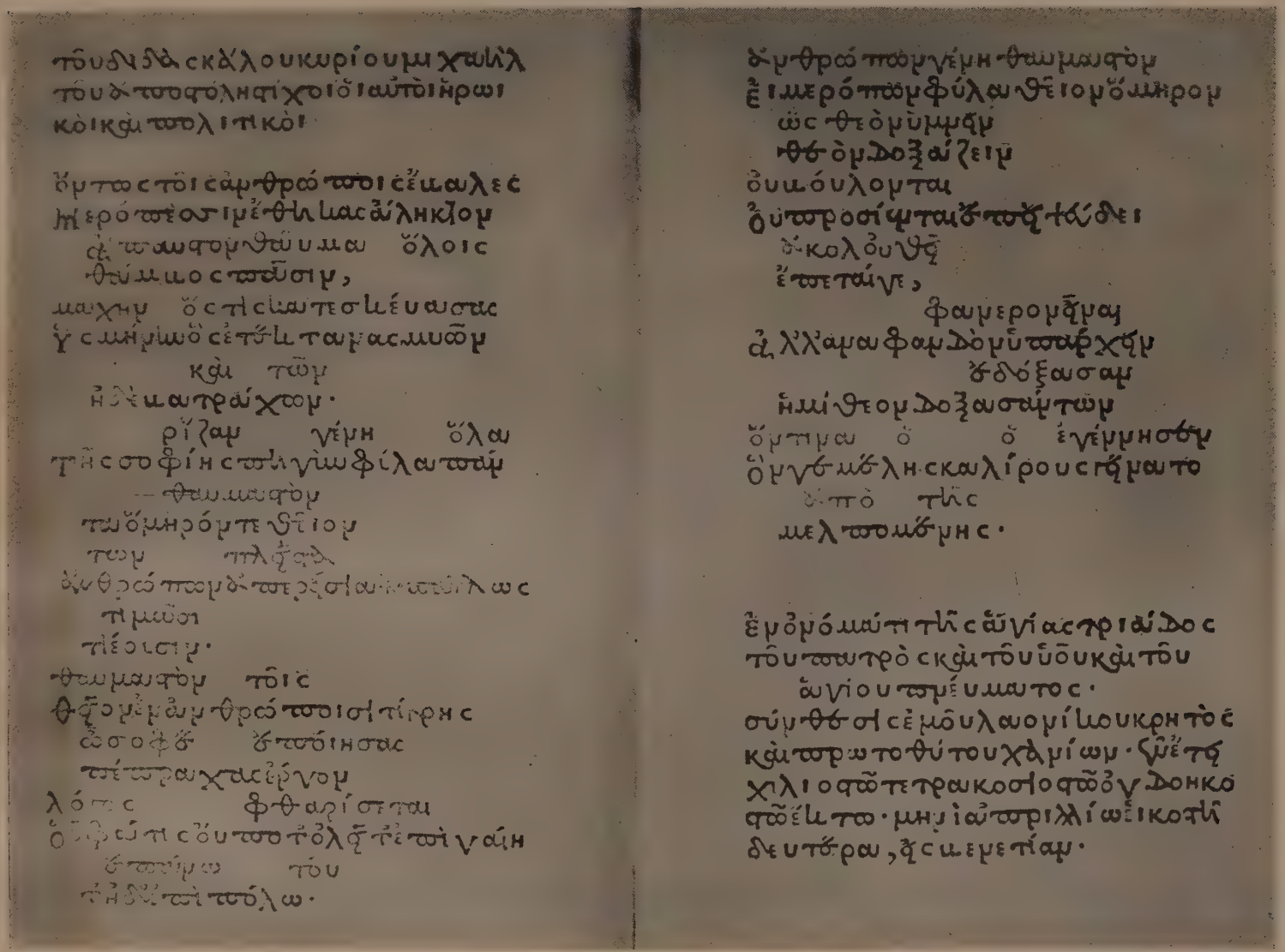
As for the *format* of the early Venetian volumes, all of John of Spires' were folios, as were most of Vindelin's. Jenson's first books were in folio form, but, beginning in 1471, he issued both folios and quartos. Few books were made in octavo size before Aldus.

Jenson died a rich and honoured man. While Sixtus IV was Pope, Nicolas was summoned to Rome, where the title of Count Palatine was conferred upon him in recognition of his services to the Church in the publication of his devotional and canonical works in 1473 and 1474. In his will, Jenson asked to be buried in the church of S. Maria delle Grazie, located on a small island of the Lagoon between S. Georgio Maggiore and S. Clemente. The church has since been destroyed. The will also disclosed the fact that Jenson left three daughters and a son, Nicolò, who was in London at the time of his father's death. His brother Albert was the executor of his estate.

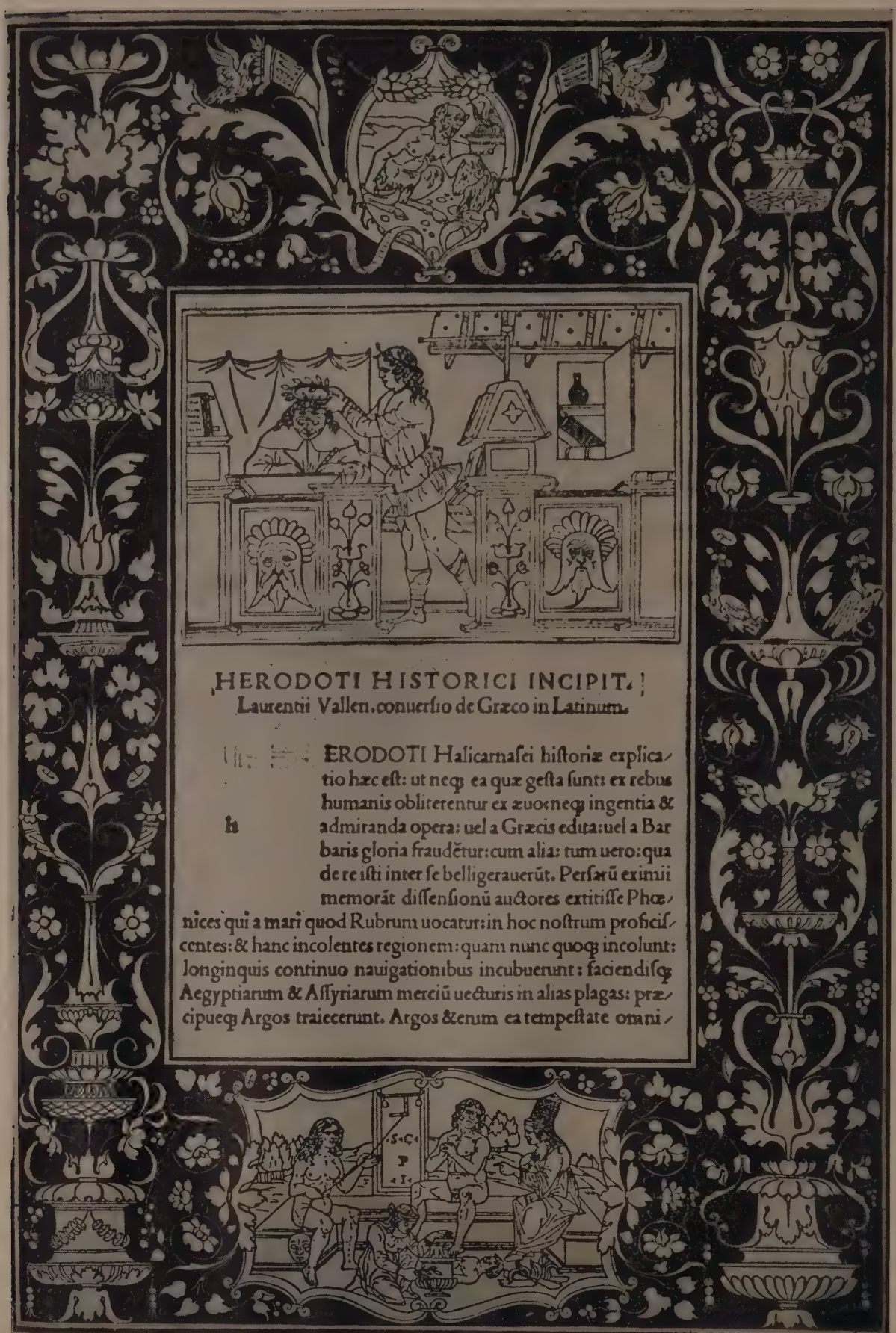
Another important figure in Venetian printing was Erhardus Ratdolt, who came from Augsburg and issued volumes in Venice from 1476 to 1485. Associated with him during the first three years (1476–1478) were Bernard Pictor, also from Augsburg, and Peter Loslein of Langenzoon. This famous partnership, during its brief existence, produced volumes noteworthy for the beauty of the Roman type (which clearly shows the influence of the Jenson characters), but even more remarkable for the beauty of their decorations.

Ratdolt may be said to have introduced illustrated books into Venice, even though a few isolated cases exist of earlier illustrated volumes. Several Venetian books printed in 1470–1472 have woodcut backgrounds over which illumination has been put on by hand; but with the advent of Ratdolt this practice almost entirely ceased.

The work of Ratdolt in Venice shows his great personal interest in the subjects of astronomy and mathematical sciences, so his election of the *Calendarium* of Regiomontanus (Johann Muller) as the earliest production of his Venetian Press is not surprising. The first edition of this work had been printed by Ratdolt in Augsburg in 1473, but the Venetian edition of 1476 far surpasses the earlier one in workmanship and beauty of design. It contains the earliest example of an ornamented title page. Ratdolt printed two edi-



27. 1486. Venice. *Batrachomyomachia Homeri.* Leonicus Cretensis.
(St. Mark's Library, Venice)



HERODOTI HISTORICI INCIPIT.
Laurentii Vallen. conuersio de Græco in Latinum.

HERODOTI Halicarnasei historiæ explicatio hæc est: ut neq; ea quæ gesta sunt: ex rebus humanis obliterentur ex æuo: neq; ingentia & admiranda opera: uel a Græcis edita: uel a Barbaris gloria fraudẽtur: cum alia: tum uero: qua de re isti inter se belligerauerũt. Persarũ eximii memorãt dissensionũ auctores extitisse Phœnices qui a mari quod Rubrum uocatur: in hoc nostrum proficiscentes: & hanc incolentes regionem: quam nunc quoq; incolunt: longinquis continuo nauigationibus incubuerunt: faciendisq; Aegyptiarum & Assyriarum merciũ uecturis in alias plagas: præcipueq; Argos traiecerunt. Argos &enim ea tempestate omni-

28. 1494. VENICE. *Historia Herodoti.* Joh. and Gregorius de Gregoriis.
(St. Mark's Library, Venice, 11¾ x 8 inches)

tions, one in Latin and one in Italian, the priority of which has never been definitely determined.

Ratdolt's initial letters, which replaced the illuminated or rubricated initials previously put in by hand, are of the utmost importance in the history

Printer's Device of Erhardus Ratdolt

of decoration, as marking a great step forward in the union of the sister arts of woodcutting and of printing. Turrecremata's *Meditationes* (*Plate* 10), printed by Ulrich Hahn in Rome in 1473, is said to be the earliest example of woodcut decoration in Italy, and the *Fasciculus temporum* (*Plate* 26),

printed by Ratdolt, is the first Venetian volume in which woodcuts are extensively employed. Some authorities claim that Ratdolt's initials and borders were cut in soft metal instead of on wood, and Butsch even gives him credit for having made use of *clichés* — an invention which is supposed to belong to a later period. Ratdolt's *Appian* of 1477 is one of the most splendid examples of printing in Gothic type.

Little is known of Ratdolt's personal history aside from what may be gleaned from the dates and sequence of his books. Even less is known of Peter Loslein, the second member of the company; and as for the third partner, Bernard Pictor, some have assumed that the second name indicates that he was the artist who decorated the volumes edited by Loslein and printed by Ratdolt; but it is generally believed that Pictor was his family name. Those drawings in the *Hypnerotomachia Poliphili* (*Plate* 36) which are signed with a *b* are attributed to Bernard. It must be admitted that there is a marked similarity between the illustrations in this book and in some of the Ratdolt volumes.

The partnership was dissolved in 1478. Ratdolt continued to issue volumes on his own account until 1486. In these later books he used his Gothic type more than his Roman, and he was more sparing in the use of woodcuts. His *Euclid* (1492), however, is one of the most beautiful specimens of printing in Roman type, and it is the earliest attempt to illustrate the text of this author with woodcuts of the problems. The printer used broad ornamental borders at the beginning, — sometimes in red, sometimes in black, — combined with splendid ornamental initials. The mathematical figures in this volume excited universal admiration for their accuracy and elegance. Ratdolt was the first to print several coloured inks in the same volume.

Partnerships such as that of Ratdolt and Loslein and Bernard Pictor were not unusual. The expense of producing these early books was even heavier

¶ Epistola prohemiale nel profundissimo & altissimo libro de l dialogo dela seraphica & dilectissima sposa del dolcissimo saluatore nro iesu christo suore del tertio ordie di san dñico facta catheria da siena nelaql se cõtiene la uita sua & doctria breuissi

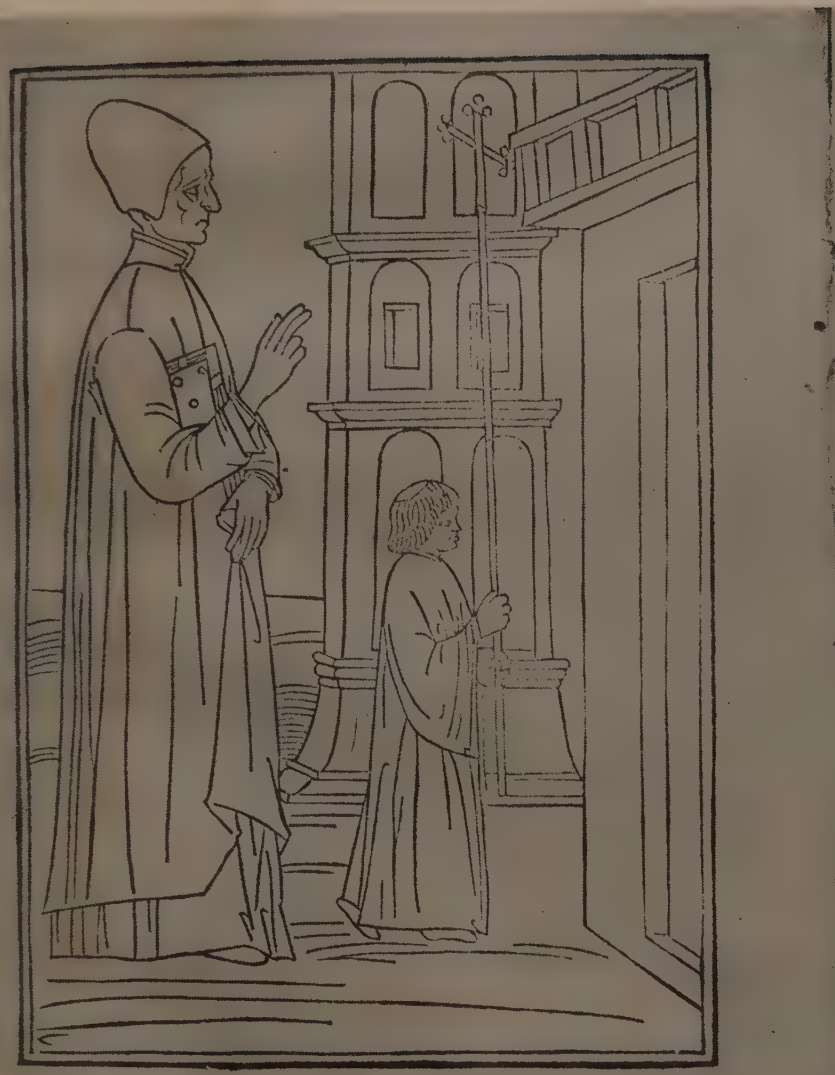
¶ Alle illustrissime & excellẽtissime madame & du[illegible] mamete chesse. Madõna isabella cõsorte dello illustrissimo signore zuã Galeazo sforza potẽtissimo duca di Milano: & madõna beatri ce cõsorte dello illustrissimo signore Ludouico sforza dignissi mo duca di Barri singularissime del ordie de frati p̃dicatori di san dñico protetrice & benefatrice. frate. N. del p̃dicto ordie de obseruãtia & del cõuento di sancta Maria da le gratie de Mila no professo con humile recõmẽdatione. Salute nel dolcissimo Saluatore uera salute iesu Christo.

A diuia bõtade & clemẽtia uerso la humana ge neratiõe quãto sia stata & al p̃sente sia illustrissi me & excellẽtissime madame: nõ dico la mia o uero hũana ma ne anche la angelica lingua seria sufficiẽte a narrare. ipho che hauẽdo creata q̃lla si quãtũ a laia quãtũ etiãdio al corpo nobilissima creatura: insignita & ornata di molti p̃clarissimi doni gr̃e e priuilegii: et dapoi el lapso e peccato: da lei p̃ sua uo lũta ppria cõmisso q̃lla nõ cesse mai di riducere a se: dãdoli se cõdo li tẽpi & bisogni occurẽti remedio di salute. primamente amaestrãdo q̃lla p li sci p̃iarchi e ppheti p diuersi signi e mira culi p horribilissimi & spauẽtosissimi iuditii & altri infiniti mo di azo q̃lla che p molti peccati & maximamente del idolatria se era ptita & sepata da essa uera fontana di bõtade & acostata ala sintina fetulẽta marcida & abõincuole del pẽtõ & di ogni mali tia: p tãti terrori fosse reduta ala cultura diuia & al bẽ opare. Ma uedẽdo essa diuia bõtade che cõ el tiore niẽte o poco zouaua si delibero di trare q̃lla a se p ãore. Vñ mosto da ãore ieximabile uerso la sua creatura tãto amata li mãdo el suo unigẽito fiolo a si eq̃le dio uiuo euero: elq̃l prẽdesse carne hũana & cõ molti desa gii fatiche pene tormẽti: & a lultio cõ la obprobriosa morte dela croce q̃lla liberasse dal pẽtõ azoche uedẽdo tãto ãore uerso di se lhõ si ritornasse a lui & si uergognasse a nõ mostrar q̃lche signo de amore e uticissitudine di carita uerso idio che per suo amore tanto patiua p lui .O ciecha & obtenebrata mente humana q̃to sei igrata uerso el tuo signore: che nõ ti degni di seruire alui

Benefi cii de ldio al hũana natura

Incarna tione & passiõe de xp̃o

29. 1494. Venice. *Dialogo di S. Caterina da Siena.* Matthaeus Capcasa s. di Codeca di Parma. (St. Mark's Library, Venice)



Doctrina & nō puocho vtile a quelloro che nouamēte intrati so no nella religione del viuere religiosamente. Compolita per lo Clementissimo Monsignior Patriarcha Beato Lauren zo Justiniano della cōgregatione di San zorzi de Alga Gen tilhuomo fo de Venexia.

Incomincia el prologo.

LA diuina bonitade volen do premiare le anime de hi suoi electi de richeze ce lestiale per in sino che essi viuono in questa carne mortale nō cessa de richire de doni spirituali. Acio che per quel li essi exercitandosi & dando se alla vtilita de hi proximi: diuen tano factori della diuina legge et cooperatori della salute de lo ro frategli. Che per questo certo sono da dio donati hi doni spi rituali. Acio che col proximo siano participati. Questo testimo nia la postolo quando dice. A ciaschuno e data la manifestatio nē dello spirito a vtilitade. Ad alcuni e dato per lo spirito san cto el parlare della sapiētia. Ad alchuno altro e dato parlare de scientia secundo quel medesimo spirito. Ad altri la fede: in quel spirito medesimo. Ad alchuno altro la gratia della sanitade: in vno spirito medesimo. Ad alchuno operatione de virtude o ve ro fare miraculi. Ad altri e data la prophetia. Ad alchuno altro el discernimento delli spiriti. Ad alchuno altro e dato de sapere parlare de multi linguagi. Ad alchuno altro la interpretatione & dichiaratione de parlari. Et in queste cose adopera vno mede simo spirito: dividendo le sue gratie come li piace. Certo esso spi

30. 1494. Venice. *L. Giustiniani. Dottrina del vivere religiosamente.* [Without name of printer]. (St. Mark's Library, Venice)

than one might naturally suppose, because in addition to the cost of presses and type, it was necessary to incur heavy expense in making the manuscript copy accurate. It was natural that the practical printer in the combination should be the most important man, which explains why these early partnerships were usually short-lived, with the chief printer continuing on his own account after once becoming established through the financial or editorial assistance of his early associates.

After Ratdolt and until Aldus much of the printing in Venice is of mediocre quality. One of the extraordinary facts in the history of the Book is the very large number of printing establishments which almost immediately sprang into existence. For a time these volumes were of remarkable beauty in conception and of high excellence in execution. The invention of printing from type was looked upon by the early printers as supplying a new method of conveying the thought of the author to the reader, and they accepted the handwritten manuscripts not only as their models but as their rivals. In fact, they tried to make the printed page resemble the manuscript as closely as possible. Gradually, however, a market developed for cheaper books, which destroyed the incentive the printers previously had to hold the standard of their work high. This was the situation in Venice from Ratdolt to Aldus. The great printers still held to their ideals and issued wide-margin copies for their fastidious patrons, but the majority during this period made little attempt to maintain the high quality of their predecessors.

There were a few shining exceptions. Paganino de' Paganini was in partnership with Giorgio Arrivabene from 1483 to 1486, after which he printed on his own account up to 1518. One of the most important volumes of the sixteenth century was his *Pacioli. De divina proportione* (*Plate* 22), issued in 1509. It is said that some of the illustrations in this volume were designed by Léonard. In 1518, he printed the Koran in Arabic, the first edition of

which is one of the rarest of books. After 1580, Paganino joined forces with his son, Alexander, and they removed their establishment and equipment to Toscolano, from which printing office books were issued up to 1538. These editions are highly regarded by collectors. Alexander designed a graceful type in diminutive size which attracted much favourable attention. This type was very condensed, and showed a pleasing combination of the cursive and the Roman. The little editions issued at Toscolano were decorated with charming decorations cut on wood.

Gabriele di Pietro was a native of Treviso, but issued volumes in Venice from 1473 to 1478. He was associated in Venice with his son, Filippo. Their Press issued Boccaccio's *Filocolo* (*Plate* 24) in 1472. Gabriele's imprint also appears in a single volume printed in Massaga, a single volume printed in Treviso, and in several volumes which appeared during 1479 and 1480 in Toscolano.

Of Leonicus Cretensis, who issued his *Batrachomyomachia Homeri* (*Plate* 27) in 1486, I can find no record, but an examination of the Greek type, in the page selected by Doctor Biagi, would seem to indicate that he deserved more than passing reference. The volume from which this page is taken is the first Greek book printed in Venice which bears a date.

Johannes and Gregorius de Gregoriis came to Venice from Forli, and jointly issued volumes from 1480 to 1505, after which date Gregorius continued to issue volumes with his single imprint, such as the *Jo. de Ketham. Fasciculus medicinae* of 1508 (*Plate* 43), containing beautiful engravings after the school of Mantegna. The two brothers issued an earlier edition of this same work in 1491, but the later reprint is much superior in design and execution. Their most important production was the *Historia Herodoti* (*Plate* 28). The border shown here is one of the most graceful to be found in early volumes. Many of the Venetian illustrations are enclosed in quasi-

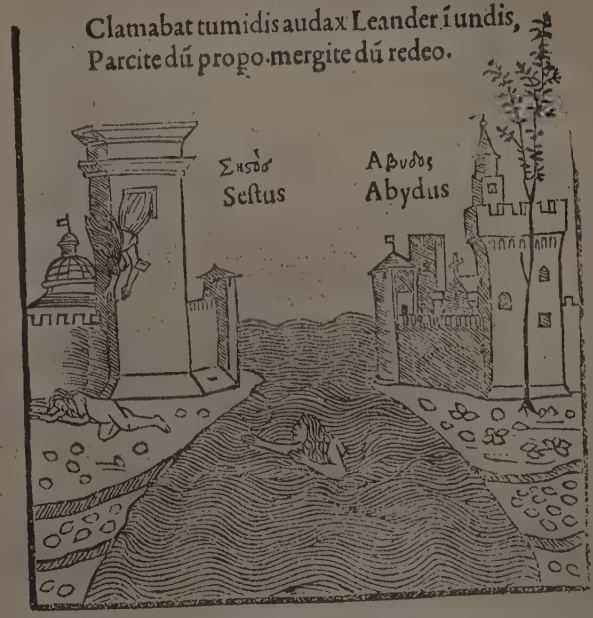
Ἀντιπατρου.

Οὗτος ὁ λιπαύχενος Ἀβυδηνὸς Ἑλλήσποντος.
Πορθμὸς, ὁ μὴ μούνῳ τῷ Φιλέοντι βαρύς.
Ταῦτ' ἔρρουν τὰ πέροιθε ποσὶ παυλιά· νῦν δὲ καὶ ὕδωρ
Λείψανον· ἡ προδότις δ' οὐδὲ κέλευθος ἔτι.
Κοινὸς δ' ἀμφοτέρους ὅδε κεύθεται τάφος, εἰσέτι καὶ νῦν
Κείνῳ τῷ φθονερῷ μεμφομένους ἀνέμῳ.

Antipatri.

Hic est Leandri tranatus. hoc est ponti
Fretum non soli amanti graue.
Hæc Herûs antiquæ domicilia. hæ turris
Reliquiæ. proditrix hic pendebat lucerna.
Cõmuneq; amboshoc habet sepulchrum, nũc quoq;
De illo inuido conquerentes uento.

Clamabat tumidis audax Leander ín undis,
Parcite dũ propo. mergite dũ redeo.



31. 1494. VENICE. *Musaei de Herone et Leandro opusc.* Aldus Manutius.
(St. Mark's Library, Venice, 5⅞ x 4 inches.)

Liber Primus

Liber Primus Vniuersalis ambitus totius Terre ad totum Celum considerationes que necessario presupponende erant premittit. Theoremata quoqz que ad sphericas demõstrationes premittunt enarrat. Chordarũ atqz ↄ arcuũ tradit doctrinam. Ascensiones demũ recte sphere inuestigat.

Prefatio.

Recte profecto meo iudicio nobiliores philosophi scire distinxerunt inter Theoricam philosophie ↄ Practicam partem. Nam etsi ipsi practice accidat prius theoricam esse: nihilominus multum inter eas interest: nõ solum quoniam aliquas moraliũ virtutum videmus posse inesse aliquibus etiam absqz disciplina: speculationẽ vo vniuersi impossibile esse absqz disciplina adipisci. Sed eo maxime: q ibi quidẽ tota vtilitas ex frequenti circa ipsas res operatione: hic aũt ex speculatione aduenit. Quare nos etiam putauimus dicere operationes quidẽ nostras dirigere sm considerationes eorum que apparent: vt neqz nimis deuenemus ab optima ↄ ordinata vniuersi dispositione: maiorem vo otij partem circa speculationes: que multe venusteqz sunt adhibere. Etenim ipsam speculationẽ Aristoteles decenter certe in tria prima genera diuidit: naturale. s. mathematicũ ↄ theologicum. Cum eni omnia entia ex materia ↄ forma ↄ motu cõsistant. quorũ vnũquodqz videri quidẽ seorsum non potest: sed solum intelligi absqz ceteris: Primam quidẽ motus vniuersi causam deum ipsum inuisibilẽ atqz immobilẽ recte quis putabit: ciusqz inuestigationem scientiam theologicam merito nominabit: cuius operationem sursum circa sublimora mundi esse ponet omnino semotam a substantia sensibilium. Quod vo materialem ↄ semper motam qualitatem inuestigat: ut caqz album ↄ calidum dulce ↄ molle ↄ huiusmodi versat: naturale vtiqz appellabit: quod inter corruptibilia vtplurimũ et sub orbe lunari inuenitur. Id aũt quod species motusqz locales qualitatis manifestat: figurã ac quantitatem tum discretam tum continuam: atẽ locum ↄ tempus ↄ similia querit: mathematicum iuste appellabit. Quod vo inter duo predicta locum habet nõ solũ qm̃ ↄ p sensum ↄ absqz sensu percipi potest: sed etiam quoniã omnib9 simpliciter entibus accidit tum mortalibus tum immortalibus. Nam illis que semper mutantur cõmunicatur sm motum localem: eternis vo sm immobilitatem atqz imutabilitatẽ forme sue. Quo fit vt alia duo speculationis genera prectura potius q̃ scientiã aliqs nominabit: Theologiã quidẽ propter eius nimiã obscuritatem ↄ incomprehensibilitatẽ: Naturalẽ quidẽ propter continuũ ↄ incertum materie fluxũ. propter quod neqz speculari quis possit philosophos de ea cõcordes esse futuros. Solam aũt mathematicam signis attentis accedendo ad eam: certam ↄ indelebilẽ scientiã studiosis suis generare confitebit. Siquidem eius probationes per certissimã arithmetice geo-

32. 1496. Venice. *Joh. de Monteregio Epitome.* Joh. Hamman de Landovia.
(St. Mark's Library, Venice)

architectural borders. Sometimes the decorations in the foot-pieces are grotesque — children riding on griffins, and the like. In the *Herodotus*, the design is worked out in white on a black background. This book was printed in Venice in 1494, and contains splendid wood engravings, said to have been cut by Gregorius himself. It is considered one of the finest examples of type and decoration in perfect harmony.

Another book, issued in 1494, of great importance in Venetian printing is *L. Giustiniani. Dottrina del vivere religiosamente* (*Plate* 30). This volume is without name of printer, but Fumagalli attributes it to Johannes and Gregorius de Gregoriis, and gives Gregorius credit for having himself engraved the illustrations on wood. These illustrations are particularly fine. That shown in Plate 30 is a representation of Lorenzo Giustiniani, based upon the famous portrait by Gentile Bellini.

Another printer Doctor Biagi honoured by including in the Laurenziana Album was Matthaeus Capcasa (or Capodecasa). He was a printer in Parma before he set up his establishment in Venice in 1488. His shop was at San Guiliano. He at once became a competitor of Ratdolt and the De Gregoriis in volumes which he issued as late as 1495. In the production of some of these, he was associated with Benalius de Benaliis. From his will it is evident that he was also, for a time, associated with his brother, Giovanni. Capcasa's most famous book is perhaps the *Dialogo de S. Caterina da Siena* (*Plate* 29) issued in 1494.

The last ten years of the fifteenth century showed printing in Venice revived as an art and carried to its greatest excellence. Novels and romances were issued in great numbers, which is a commentary on the Venetian society of the period. At that time Venice was the freest state in Italy, as censorship was a development of a later date. This lighter form of literature was by no means confined in its sale to Venice alone, but, thanks to the extraordinary

facilities existing for sea transportation, these volumes were circulated all over Europe.

The colossus of Venetian printing is Aldus Manutius, whose fame comes not only from his work as a printer but also from his scholarship and from

ALDUS MANUTIUS

From a copper engraving made by Augustin de Saint-Aubin

his successful efforts to preserve the Greek classics to posterity. He was born at Bassiano in 1450, and fitted himself to become a tutor. While the Da Spiras and Nicolas Jenson were producing those early books in Venice, Aldus was in Carpi tutoring the sons of the Princess of Carpi in Greek and Latin classics, using manuscripts as textbooks. It was natural, under these circum-

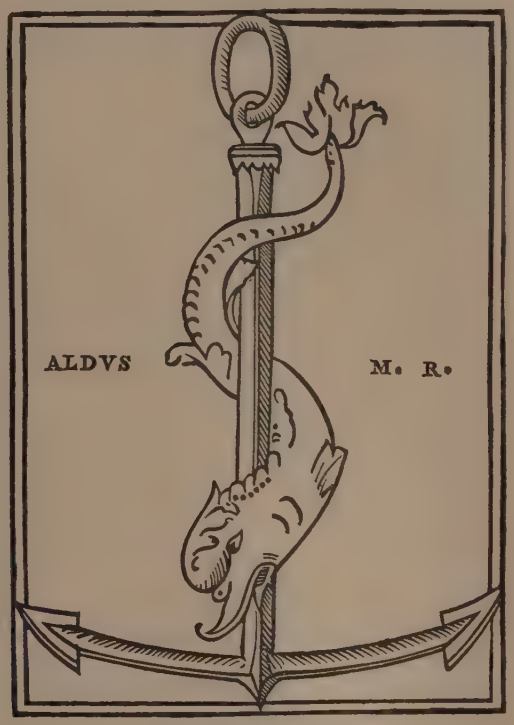
CANTO PRIMO DELLA PRIMA CANTICA OVERO COMEDIA DEL DIVINO POETA FIORENTINO DANTHE ALEGHIERI. CAPITOLO PRIMO.

NEl mezo del camin di nostra uita
Mi ritrouai p una selua obscura
Che la diricta uia era smarrita
Ha quanto a dir quale era e cosa dura
esta selua seluagia & aspra & forte
che nel pensier rinoua la paura
Tanto era amara che poco è piu morte
ma per tractar del ben chio ui trouai
diro dellaltre cose chio uho scorte
I non so ben ridir chomño uentrai
tantera piẽ di sonno in su quel pũcto
che la uerace uia abbandonai
Ma poi chio fui appie dũ colle giunto
la oue terminaua quella ualle
che mhauea di paura il cor cõpuncto
Guardai in alto & uidi le sue spalle
coperte gia de raggi del pianeta
che mena dricto altrui p ogni calle
Alhor fu la paura un puoco queta
che nel lago del cuor mera durata
la nocte chio passai con tanta pieta

HAbbiamo narrato non solamẽte la uita del poeta & el titolo del libro & ch cosa sia poeta. Ma etiam quanto sia uerusta & antica: quanto nobile & utile: quãto iocunda tal doctrina. Quanto sia efficace a mouere lhumana mentia: & quanto dilecti ogni liberale ingegno. Non giudicamo da tacere quanto in si diuina disciplina sia stata la excellentia dello ingegno del nostro poeta. In che si sono stato piu breue che forse nó si cõuerebbe: consideri che legge che la numerosa & quasi infinita copia delle cose delle q̃li e necessario tractare mi sforza non uolendo chel uolume cresca sopra modo a inculcare & inuiluppare piu tosto che explicare & distẽdere molte cose: & maxime quelle lequali quãdo ben tacessi non pero ne restera obscura la expositione del testo. Verremo adunque a quella. Ma pche stimo nó essere lectore alchuno ne di si basso ingegno: ne di si poco giudicio: che hauẽdo inteso quãto sia & la profundita & uarieta della doctrina: & la excellentia: & diuinita dello ingegno del nostro toscano & fiorentino poeta: nó si persuada che questo principio del primo canto debba per sublimita & grandeza essere pari alla stupenda doctrina delle cose che seguitano: pero con ogni industria muestigheremo che allegorico senso arechi fece questo mezo del camino & che cosa sia selua. Dicho ueggio non piccola differentia essere stata tra glinterpreti & expositori di questa cantica. Impero che alchuni dicono che il mezo dinota humana e el somno mossi: credo dalla sententia daristotile dicendo lui nelleticha nessuna differentia essere tra felicita & miseri nella meta della uita: pche le nocti che sono la meta del tempo cinducono somno: & da quello nasce che ne bene ne male sentir possiamo. Ilpche uogliono q̃sti che el poeta põgha el mezo dela uita per la nocte: & la nocte pel somno de notare che questo poema nõ sia altro che una uisione che gli apparue dormẽdo per laquale hebbe cognitione delle cose da lui decripte i queste tre comedie. Dicono adũque che lui imita Ioane euangelista elquale dormẽdo sopra il pecto di Christo redẽptore hebbe uisiõe delle cose celeste. ouerამẽte põghi la nocte dimostrando lui hauere comiciato il suo poema di nocte nellaq̃le racoglẽdosi lanimo in se medesimo & absoluendosi & liberandosi da ogni cura meglio intenda. Ma benche tal sententia quadri al poeta: niente dimeno le parole non la dimostrono se non con tanta obscura ambiguita: che nó par degna della eleganti: di tanto poeta. Prima perche non seguita che benche nelle reuolutioni del tempo tanto spacio occupin le nocti quanto e di: per q̃sto dicẽdo io scripsi di nocte sintẽda io scripsi nel mezo della mia eta: perche & nel principio & nel fine della eta humana sono le nocti come nel mezo & similmente e di. Ilpche per la medesima ragione si potrebbe fare tale interpretatione pel di come p la nocte. Altri dicono che uolle pel mezo del camino intẽder che nel mezo delleta dette principio al suo poema. Ma nó e una medesima opinione del termine della nostra eta: pche diuersi scriptori diuersamente sentono. Aristotile nel suo de republica pare che aproui la sententia di certi poeti: equali diuisono leta p numero septenario attribuendo. E primi septe alla infantia: li secondi alla puentia: li terti che peruengono auenturo alla adolescentia. Dipoi pongono due septenarii p la giouentu & arriuono a trentacinq & questa eta uole nel medesimo luogho Aristotile che sia perfecta a celebrare e matrimonii. Dopo la giouentu seguita la eta uirile la q̃le p due septenarii arriua al nono & quadragesimo: nelqual nõ

VBLIVS Terentius Afer Carthagine natus:seruiuit Romæ Terentio Lucano senatori:a quo ob ingenium & formam nõ institutus modo liberaliter sed mature manumissus. Quidam captum esse existimant: quod fieri nullo modo potuisse Fenestella docet:quũ in fine secundi belli punici:& ante ini Fenestella
tium tertii natus est & mortuus. Nec si a Numidis aut getulis captus sit:ad du
cem Romanum peruenire potuisse:nullo cõmercio inter Italicos & afros:
nisi post deletam carthaginẽ cœpto. Hic cum multis nobilibus familiariter
uixit. Sed maxime cum Scipione Africano & cum Lælio:quibus etiam cor
poris gratia conciliatus existimatur. Quod & ipsum Fenestella arguit:contẽ
dens utroq; maiorem natu fuisse:q̃is Cornelius Nepos æquales omnes fu Corneli⁹ nepos
isse tradit:& Portius suspitionem de consuetudine per hæc faciat:dum lasciuiam nobi
lium & fucosas laudes petit:dum Africani uoce diuina ihiat auidis auribus:dum ad fu
rium se cœnitare:& Lælium putat pulchrum:dum se amari ab his credit:crebro in Al
banum rapi:ad florem ætatis suæ ipsis sublatis rebus ad summam inopiam redactus est.
Itaq; e conspectu omnium abiit in græciam in terram ultimam:mortuus est in stimphalo arcadiæ op Stimphaliũ op//
pido. Nihil. P. Scipio profuit:nihil ei Lælius:nil Furius tres per idem tempus qui agitabant nobiles. pidum
Facillime eorum ille opera:ne domum quidem habuit conductitiam saltẽ ut esset quo referret obi
tum domini seruulus. scripsit comœdias sex:ex quibus primam andriam:quum ædilibus daret iussus
ante cerio recitare:ad cœnantem quum uenisset dictus est initium quidem fabulæ:quod erat contẽ
ptiore uestitu subsellio iuxta lectulum residens legisse:post paucos uero uersus inuitatus:ut accumbe
ret cœnasse una deinde cætera percurrisse non sine magna Cerii admiratione:& hanc autem:& quin
que reliquas æqualiter populo probauit. Quãuis Volcatius de enumeratione ita scribit. sumeret Ecy
ra sexta ex his fabula. Eunuchus quidem bis acta est:meruitq; precium quantum nulla alia cuiusq̃ co
mœdia:uidelicet octomilia nũmum:propterea summo quoq; titulo adscribitur. Nam adelphoꝝ prin
cipium Varro etiam præfert principio Menandri. Non obscura fama est adiutum Terentium in scri
ptis a Lælio:& Scipione:quibus cum familiariter uixit. Eandem ipse auxit. nunq̃ enim nisi leniter se tu
tari conatur ut in prologo adelphorum. Nam quod isti dicunt maliuoli homines nobiles hunc adiu
tare assidueq; una scribere:quod illi maledictum uehemens existimãt:eam laudem hic ducit maximã
quod illis placeat qui uobis uniuersis & populo placẽt:quorum opera in bello:in ocio:in negocio
suo quisq; tempore usus est sine superbia. Videtur autem se lenius defendisse:quia sciebat Lælio & sci
pioni nõ ingratam esse hanc opinionem:quæ tamen magis & usq; ad posteriora tẽpora ualuit. Qu. Qu. Mémius
Mémius in oratione pro se ait. P. Africanus qui a Terentio personã mutuatus quæ domi luserat ipse
nomine illius in scænam detulit. Nepos auctore Cerio comperisse se ait. C. Lælium quondam in pu
teolano calendas martii admonitum ab uxore temperius ut discumberet petisse ab ea ne interpella
retur:serius tandem ingressus triclinium dixisse non sæpe in scribendo magis successisse sibi. deinde
rogatum ut scripta illa proferret pronũciasse uersus qui sunt in heautontimorumenon satis pol pro
terue me syri promissa huc induxerunt. Satra Terentium existimat si modo in scribẽdo adiutoribus
indiguerit non tam Scipione & Lælio uti potuisse:qui tunc adolescentuli fuere:q̃ Sulpitio Gallo ho
mine docto & qui consularibus ludis initium fecerit fabularum dandarum. uel Qu. Fabio Labeone
& .M. Pompilio consulari utroq; ac poeta. Ideo ipsum non iuuenes designasse qui se adiuuasse dice
rentur. Sed uiros quorum operam & in bello & in ocio & in negocio populus sit expertus. Post edi
tas comœdias quintum ac trigesimum egressus annum:causa cuiusdam opinionis:quia uidebatur ali
ena pro suis edere:seu percipiendi græcorum institutа:moresq; quos perinde exprimeret in scriptis
egressus est. neq; ampl⁹ redut. De morte eius Volcatius sic tradit. Sed ut afer sex populo edidit comœ Volcatius
dias iter hinc in asiam fecit. Nauim quum semel conscendit usus nunq̃ est:sic uita uacat. Qu. cõsenus
redeuntem e græcia periisse in mari dicit cum centum & octo fabulis conuersis a Menandro. Cæteri
mortuũ esse in arcadia stimphali sinu leucadiæ tradunt. Cn. Cor. Dolobella. M. Fuluio nobiliore con
sulibus morbo implicitum acri dolore:ac tedio amissarum fabularum quas in naui præmiserat. ac si
mul fabularum quas nouas fecerat. Fuisse dicitur mediocri statura:gracili corpore:colore fusco. Reli
quit filiam quæ equiti romano nupsit. Item hortulos uiginti iugerum uia appia ad Martis uillã: quo
magis miror Portium scribere. Scipio nil profuit:nihil ei Lælius:nil Furius. Tres per idem tẽpus qui
agitabant nobiles:facillime eorum ille opera ne domum quidem habuit conductitiam saltem ut eẽt
quo referret obitum domini seruulus. Hũc Afranius quidẽ omnibus comicis præfert scribens in cõ
mediis. Terẽtio non similem dicens quempiam. Volcatius autem non solum Neuio & Plauto &
Cecilio:sed Liuio quoq; & attilio postponit. Cicero in limone hactenus laudat. Tu quoq; qui solus
lecto sermone Terenti conuersum expressumq; latina uoce Menandrum. In medio populi sedatis
motibus effers. Quid q̃ comeloquens ac omnia dulcia dicens. C. Cæsar. Tu quoq; tam summisso di
midiate menander Poneris:& merito puri sermonis amator:Lenibus atq; utinam scriptis adiuncta

stances, that he should have come to a realisation that if the subject matter of these manuscript textbooks — limited in number and available only to wealthy families — could be reproduced by means of this new art of printing, scholarship itself would take a long step forward. Several of the great



THE ALDINE DEVICE

As it appeared in the first Aldine edition of Demosthenes

Latin classics had already been printed, but at this time Greek books had been issued in only four places: in Milan in 1476, in Vicenza in 1483, in Venice in 1484, and in Florence in 1488. Aesop, Theocritus, Homer, and Isocrates were the only Greek classics which had been printed in the original, and even

these were composed in Greek type which was incomplete in the matter of capitals, breathings, and accents. Of his predecessors, Sweynheym and Pannartz, Vindelin of Spires, Nicolas Jenson, and Erhardus Ratdolt had introduced Greek characters in their books, but none except Bartolomeo di Libri and Leonicus Cretensis had attempted to print a complete volume in Greek characters.

Aldus found his patroness, the Princess of Carpi, sufficiently sympathetic to supply him with a modest financial background. Then came the question of location, to carry out his vision. It was necessary for him to place himself where manuscripts were most available, and where he could receive capable editorial assistance. This made the selection of Venice inevitable. Starting with the notable collection of Greek and Latin manuscripts which Cardinal Bessarion had bequeathed to the Venetian Republic on his death in 1474, no city was more rich in potential material. Venice was also the centre of a large Greek colony, including many who were well educated and fully competent to assist Aldus in his ambitious undertaking. It was in Venice, therefore, that Aldus settled, about 1488.

Aldus approached the art of printing with seriousness and with a full comprehension of the difficulties involved. "I have resolved," he wrote in 1490, "to devote my life to the cause of scholarship. I have chosen, in place of a life of ease and freedom, an anxious and toilsome career. A man has higher responsibilities than the seeking of his own enjoyment; he should devote himself to honourable labour. Living that is a mere existence can be left to men who are content to be animals. Cato compared human existence to iron: when nothing is done with it, it rusts; it is only through constant activity that polish or brilliancy is secured." There were the type letters to be designed and cut, the compositors to be taught, the editors and correctors to be assembled, the manuscripts to be selected, and last, but by no means

ΤΕΛΟΣ ΤΟΥ Ω
ΣΤΟΙΧΕΙΟΥ

35. 1499. Venice. *Etymologicum magnum.* Nicolaus Blastus. (St. Mark's Library, Venice, 10½ x 6⅜ inches)

momento fui per laire deportata & demissa. Et quiui dicio cum il batente core, oltra il credere ispauentata di tanto repétino caso & tanto ísperato, Incominciai di sentire quello che ancora io uoleua, guai guai fortissimamente exclamare, cum feminei ullulati, & uoce flebile, & pauurosi lamenti, quáto piu ualeuano. Quale sentite & uide il Nobile rauennate.

Oue senza inducia uidi disordinariamente uenire due dolére & siagurate fanciulle, indi & quindi, & spesso cespitante, súma puocatione di pietate, ad uno ignitato uehiculo angariate, & cum cathene candente di forte Calybe al iugo illaqueate. Lequale duramente stringiente le tenere & biáchissime & plumee carne perustulauano. Et decapillate nude, cum le brace al dorso reuincte, miserabilmente piangeuano, le mandibule stridéte, & sopra le infocate cathene le liquante lachryme frissauano. Incessantemente stimolate da uno ífiammabondo & senza istima furibondo, & implacabile fanciullo. Il quale alligero di sopra lardente ueha sedeua, Cum laspecto suo formidabile, Piu indignato & horribile non fue la terribile Gorgonea testa ad Phineo, & alli cópagni, Cum beluina rabie & furore, Et cum uno neruico & ícendioso flagello, feramente percoteua, senza pietate stimulante le inuinculate puelle. Et cum magiore uindicta di Zeto & Amphyone, contra Dirce nouerca.

Lequale errabonde & íscie, ítentissime alla fuga per deuii & auii lochi, & per densi spini ire coacte, & p illacerâte & mortale fragritio & per lardore del infocato carro molte fiate exorbitâte scalpitando per gli arbusculi, da capo a piedi laniate, & di sangue gli mébri discussi pioueuano, & le lacerate carne. Et il uermiglio & fumido sangue, copiosaméte spargiersi per le acculeate sente, & per la terra io uidi. Et disordinataméte per le folte & puntute uepre da furiosa rabie concite, mo qui, mo li, malaméte lo ardente & pondoso carro traheuano, Che ancora crudelmente incendeua le molle & delicate carnule. Lequale nó solaméte erão cocte, ma como uno pusto corio crepauano. Et si non Vahu, & cridi miserabilmente affligentise ad alti clamori & pianti, & miserabili ciulati exclamauano, uerse in magiore furia di Oreste. Dique il scabroso & arboriffimo locho, tuto degli pietosi accenti risonaua, & hogi mai le mãdibule restringétise, & raucitata la stãca & cósumpta uoce, nó ualeuano piu le dolorose exanime durare. Dapo scia paucula hora, molti crudelissimi aíali le iússerő. Et il carnifice & ímite fãciullo, doppo lũgo & cruéto stracio & ímãitate dlle suéturate & mischíe adulescétule. Quale cruéto & exercitato í simili carni ficii, dellardéte uehiculo di subito discese, Cũ una soliferrea & tagliéte Rőphea, solute dal mo lesto iugo, & graue traher, p medio dl suo pulsãte core. Ello spogliato di q̃lũche uenia & miseratiõe, cũ rigida & icõtamiata seueritate, subito trãfisse.

least, provision to be made for the sale of his volumes. It required much courage for the young tutor voluntarily to abandon his delightful surroundings, and to embark upon a career in an almost untried field, obviously full of pitfalls, and demanding for success much beyond the scholarship and enthusiasm which were his undoubted assets.

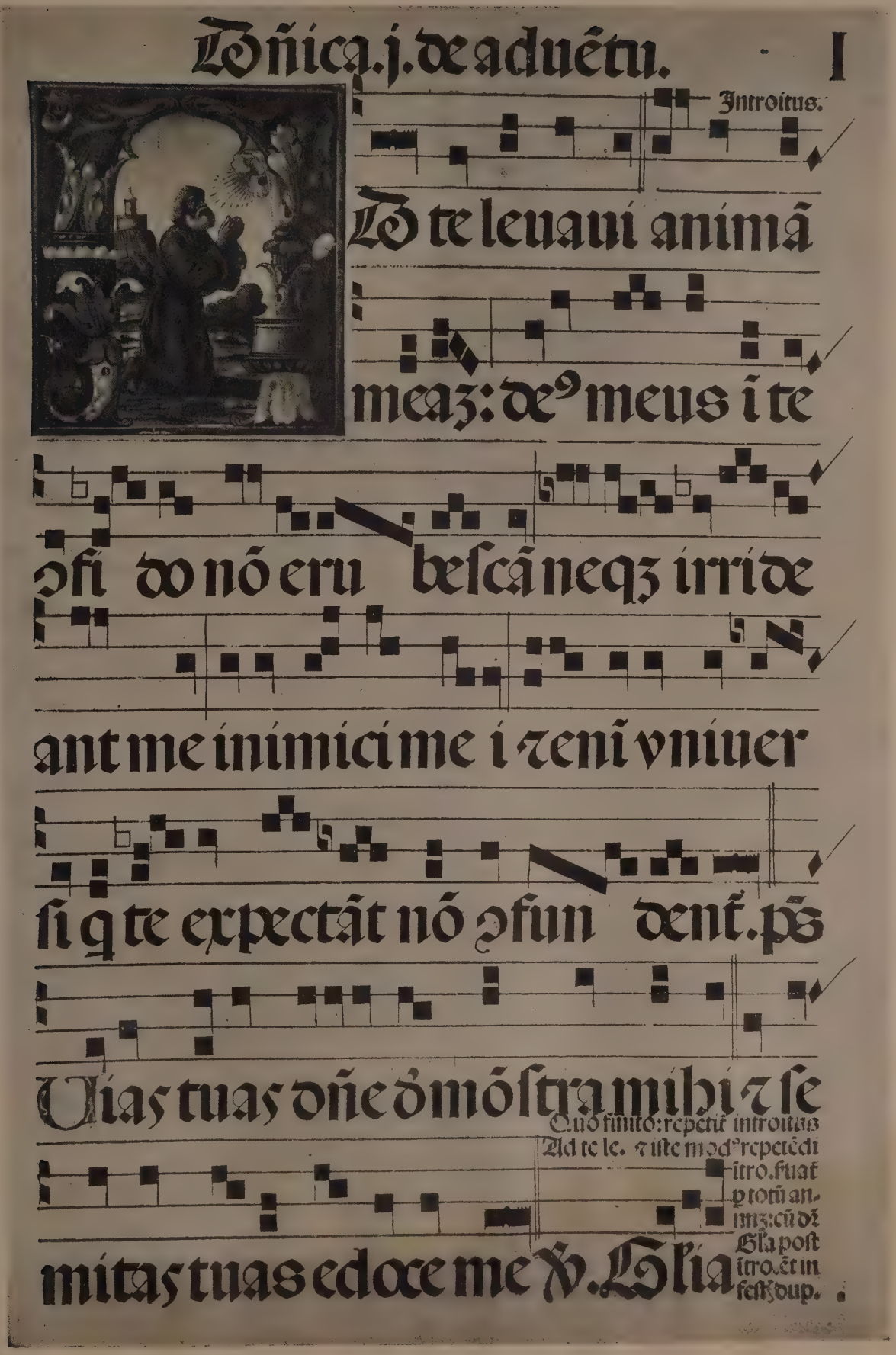
Gradually the Aldine Press began to shape itself. Aldus established himself in the old Campo S. Paternian, now the Piazza Manin, in Venice, near the church of S. Agostino. Here he set up his presses, organised his business, gathered together his staff, and made his home. Besides casting his own type, Aldus had to manufacture much of his material — the printing ink, for instance, being made upon the premises. Most of his paper came from the famous Fabriano mill, which is still in existence — "hand work (so the old records run), made of pure linen and hempen rags beaten in pieces by dint of wood, and made stiff with glue got from boiled hides." At its height, the Aldine Press, including Aldus' family, housed thirty-three souls, embracing the editors, the proofreaders, the compositors and the pressmen. Chief among these was Marcus Musurus, a Cretan, who was friend and fellow-editor with Aldus, and from whose handwriting Aldus took the design of his Greek type. True to his ideals, Aldus permitted no word to be spoken within the limits of the establishment except in the Greek tongue.

The greatest obstacle encountered by Aldus in preparing for his Greek publications was the lack of Greek lexicons and grammars. It was obvious that these must be written and printed before editors could prepare the copy for the compositors, and before the correctors could revise the proof after the copy had been put in type. About 1480, a Greek refugee named Constantine Lascaris had compiled the first Greek lexicon ever issued, published in Milan (*Plate* 66), which stands as the first work of a living writer printed in Italy. Aldus found this to be hopelessly inadequate, but he made of it an

excellent basis for a revision the author now made, under his supervision. This was the first book printed at the Aldine Press. Then Aldus called upon Gaza to prepare a Greek grammar, and this was issued during the following year. Undismayed by the manifold duties which overwhelmed him, Aldus himself prepared a Greek-Latin dictionary which immediately became a standard. It passed through many editions, and was honoured by being pirated by the Giunta in Florence, who even copied the famous Aldine mark of Dolphin and Anchor.

The patience and restraint of Aldus during these five tedious years of preparation show the character of the man. Other printers might issue texts filled with errors, using incomplete founts of Greek type, but not Aldus. He tested out his materials with Musaeus' *Hero and Leander* in 1494 (*Plate* 31), but his first real example of what he could do was the great *Aristotle* in five volumes, which appeared during the years 1495–1498. As an expression of affection, Aldus dedicated this great work to his former pupil, Albert of Carpi. Much as the cursive design of the Aldine Greek has been criticised in later years, its first appearance was hailed with enthusiastic approval, and its popularity held for nearly three centuries.

In 1496, Aldus made application to the Venetian government for protection in the publication of his Greek volumes, and, when a monopoly was granted for twenty years, this became the first copyright on record. As his vision increased in scope, he became ambitious to issue volumes in Latin, Greek, and Italian which should be well made but at so low a cost that any one could afford to purchase. The first volume in the so-called Aldine Classics was the *Virgilii Bucolica* (*Plate* 38), issued in 1501. This was set up in the first Italic type ever cut, said to have been based on the inclined handwriting of Petrarch. The type was cut for Aldus by Francesco da Bologna, of the celebrated Griffo family. The small, compact form of this design found imme-


Dñica.j.de aduẽtu. I
Introitus.
Ad te leuaui aiam̃
meaz: de⁹ meus i te
confi non nó eru beſcã neqz irrideant me inimici me i tenĩ vniuer
ſi qui te expectãt nó confundent̃. ps
Vias tuas dñe demóſtra mihi z ſe
Quo finito: repetit introitus
Ad te le. z iſte mod⁹ repetẽdi
itro. fuat
p totũ an-
miz: cũ dꝛ
Gla poſt
itro. et in
feſtꝺup.
mitas tuas edoce me ℣. Dlia

37. 1500. Venice. *Graduale.* Luc' Antonio Giunta. (St. Mark's Library, Venice, 13½ x 8½ inches)

ALDVS STVDIOSIS OMNIBVS .S.

P.V.M. Bucoliæ. Georgica. Aeneida quam emenda ta, et qua forma damus, uidetis. cætera, quæ Poeta exercendi sui gratia compositit, et obscœna, quæ eidem adscribuntur, non censuimus digna enchiridio. Est animus dare posthac iisdem formulis optimos quosque authores. Valete.

IN GRAMMATOGLYPTAE LAVDEM.

Qui græcis dedit Aldus, en latinis
Dat nunc grammata sculpta dædaleis
Francisci manibus Bononiensis.

P.V.M. MANTVANI BV COLICORVM TITYRVS.

Melibœus. Tityrus.

Ityre tu patulæ recubás sub tegmine fagi Me.
Siluestrem tenui musam meditaris auena.
Nos patriæ fines, et dulcia linquimus arua,
Nos patriam fugimus, tu Tityre lentus in umbra
Formosam resonare doces Amaryllida syluas.
O Melibœe, deus nobis hæc otia fecit. Ti.
Nanq; erit ille mihi semper deus, illius aram
Sæpe tener nostris ab ouilibus imbuet agnus.
Ille meas errare boues, ut cernis, et ipsum
Ludere, quæ uellem, calamo permisit agresti.
Non equidem inuideo, miror magis, undiq; totis Me.
Vsque adeo turbatur agris. en ipse capellas
Protinus æger ago, hanc etiam uix Tityre duco.
Hic inter densas corylos modo nanq; gemellos,
Spem gregis ah silicæ in nuda connixa reliquit.
Sæpe malum hoc nobis, si mens non læua fuisset,
De cœlo tactas memini prædicere quercus.
Sæpe sinistra caua prædixit ab ilice cornix.
Sed tamen, iste deus qui sit, da Tityre nobis.
Vrbem, quam dicunt Romam, Melibœe putaui Ti.
Stultus ego huic nostræ similem, quo sæpe solemus

38. 1501. Venice. *Virgilii Bucolica.* Aldus Manutius. (St. Mark's Library, Venice)

diate favour. Few realise how immensely popular the Italic face was in the sixteenth century. In Italy, France, and even in England this cursive design became the fashionable vernacular type, and it was used in volume after volume. In the seventeenth and eighteenth centuries the tide again turned toward a return to the Roman face, the Italic being used for emphasis or for proper names.

After the *Virgil*, Aldus immediately added *Dante*, and *Petrarch* (*Plate* 39), and a long series of Latin and Italian authors. The first Greek volume in this series was the *Sophocles* of 1502.

The celebrated *Hypnerotomachia Poliphili* (*Plate* 36) was issued in 1499. This was printed at the expense of Leonardo Crasso of Verona, who dedicated the book to Guidobaldo, Duke of Urbino. It was written by a Dominican friar, Francesco Colonna, who adopted an ingenious method of arranging his chapters so that the successive initial letters compose a complete sentence, which, translated, reads, " Brother Francesco Colonna greatly loved Polia." Polia has been identified as Lucrezia Lelio, daughter of a jurisconsult of Treviso, who later entered a convent.

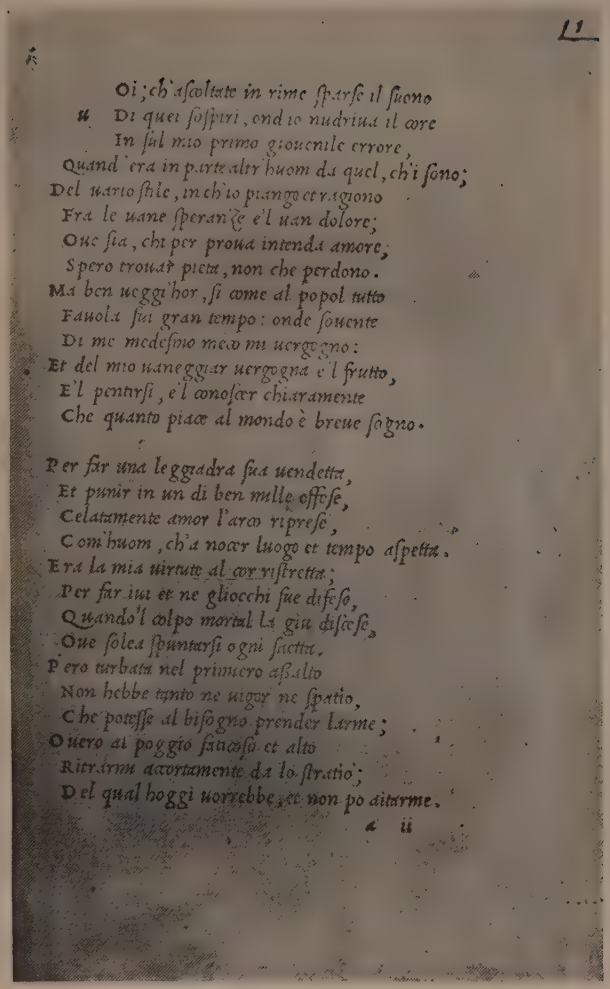
The volume displays a pretentious effort to get away from the commonplace. On every page Aldus expended his utmost ingenuity in the arrangement of the type — the use of capitals and small capitals, and unusual type formations. In many cases the type balances the illustrations in such a way as to become a part of them. Based on the typographical standards of today, some of these experiments are indefensible, but in a volume issued in 1499 they stand as an extraordinary exhibit of what an artistic, ingenious printer can accomplish within the rigid limitations of metal type. The illustrations themselves, one hundred and fifty-eight in number, run from rigid architectural lines to fanciful portrayals of incidents in the story. Giovanni Bellini is supposed to have been the artist, but there is no absolute evidence to confirm

this supposition. Some claim that those designs signed with a *b* are the work of Bernard Pictor (See *Page* 72).

Up to the time of Aldus, volumes were issued in quarto or larger size, which was a cumbersome *format* for every-day use. Aldus brought about a revolution in bookmaking when he introduced the Aldine Classics, which were really pocket editions. He also went farther in reducing the size, and issued a few diamond edition volumes, such as the *Horae b. Mariae Virginis*, of 1505 (*Plate* 40).

The name of Aldus is synonymous with that of the Academy which he formed in 1500, for the purpose of studying Greek and to encourage the publication of Greek classics. One of the basic rules of the Academy was that all members must speak Greek among themselves, or contribute to the fine box, and when the sum thus collected was sufficient, it was expended upon a banquet. The members consisted of readers and correctors, nobles, priests, and doctors. After the foundation of this Academy, Aldus introduced new imprints in the Greek works he published, such as *Ex aedibus Aldi Romani, in Aldi-Romani Acadamea*, and *in Aldi Neacademia*. Most of Aldus' assistants were members of the Academy.

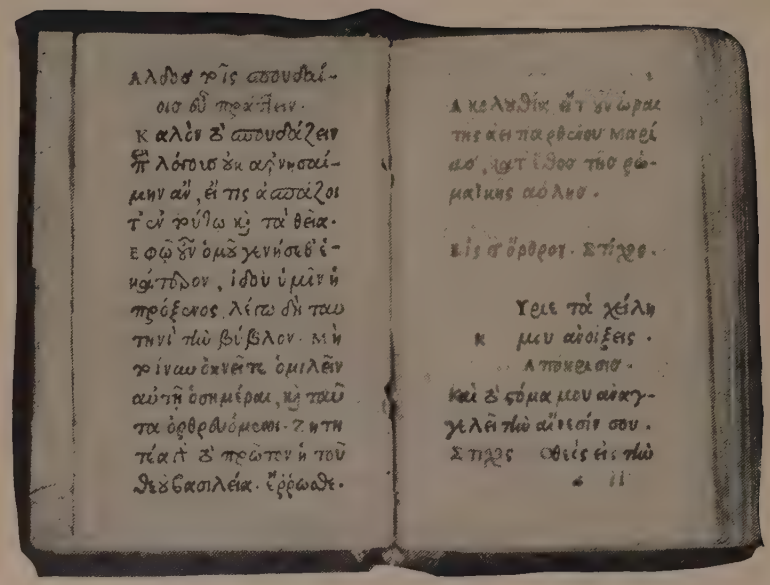
Eager to make the most of his monopoly in Greek publications, Aldus pushed the work forward with hectic enthusiasm, the editors and the correctors working on the copy at the same time that the earlier sheets were being printed on the press. " My days and nights are devoted to the preparation of material," Aldus writes. " I can scarcely take food or strengthen my stomach owing to the multiplicity and pressure of business. With both hands occupied and surrounded by pressmen who are clamourous for work, there is scarcely time even to blow my nose." As a result of this haste many of these early volumes were set up directly from the original manuscripts. When one realises that *Homer* was the only great Greek classic which had been issued in



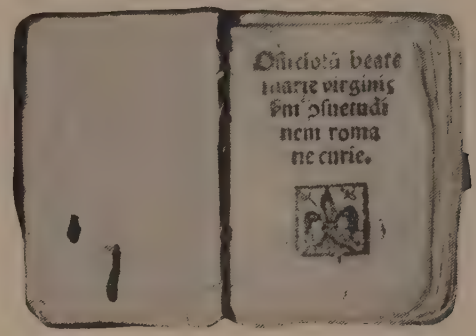
Oi; ch'ascoltate in rime sparse il suono
Di quei sospiri, ond'io nudriua il core
In sul mio primo giouenile errore,
Quand'era in parte altr'huom da quel, ch'i sono;
Del uario stile, in ch'io piango et ragiono
Fra le uane speranze e'l uan dolore;
Oue sia, chi per proua intenda amore,
Spero trouar pietà, non che perdono.
Ma ben ueggio hor, si come al popol tutto
Fauola fui gran tempo: onde souente
Di me medesmo meco mi uergogno:
Et del mio uaneggiar uergogna e'l frutto,
E'l pentirsi, e'l conoscer chiaramente
Che quanto piace al mondo è breue sogno.

Per far una leggiadra sua uendetta,
Et punir in un dì ben mille offese,
Celatamente amor l'arco ripese,
Com'huom, ch'a nocer luogo et tempo aspetta.
Era la mia uirtute al cor ristretta;
Per far iui et ne gliocchi sue difese,
Quando'l colpo mortal là giù discese,
Oue sola spuntarsi ogni saetta.
Però turbata nel primiero assalto
Non hebbe tanto ne uigor ne spatio,
Che potesse al bisogno prender larme;
Ouero ai poggio fauoreuol et alto
Ritrarmi accortamente da lo stratio;
Del qual hoggi uorrebbe, et non può aitarme.

39. 1501. VENICE. *Le cose volgari del Petrarca.* Aldus Manutius.
(Laurentian Library, Florence)



40. 1505. VENICE. *Horae b. Mariae Virginis* (*graece*). Aldus Manutius.
(St. Mark's Library, Venice)



41. 1519. VENICE. *Officiolum b. Mariae Virginis.* Luc' Antonio Giunta.
(St. Mark's Library, Venice)

Antiphonariũ ꝺm morem ſancte Romane eccleſie/cõpletũ: ꝙtinẽs ꝺñicale: ſanctuariũ: cõe: ꝛ hymnariũ: ꝛ q̃ꝺã officia noua: Impreſſum Venetijs cũ priuilegio. Cuius obtentu etiã imprimit pſalmiſta: Graduale ꝺo iamdudum impreſſum venale habetur. Que oĩa ſub pe/na: vt in gratia. Ꝺ.ꝺ.iij.

Correctum per fratrem Franciſcum de Brugis ordinis minorum de obſeruantia.

42. 1503. VENICE. *Antiphonarium sec. mor. S.R.E.* Luc' Antonio Giunta.
(St. Mark's Library, Venice, 14¼ x 10¼ inches)

printed form prior to Aldus, and examines the list of authors Aldus gave to the world, he may appreciate the stupendous contribution this Venetian printer made to Greek scholarship.

Aldus Manutius restored printing to an art, and added to its glory. His Roman type is not unlike that of Jensen's, and it is quite possible that it was based directly upon this model, inasmuch as Jenson's punches had been bought by Andrea de Torresani, whose daughter Aldus married. His Greek type being based upon the handwriting of his co-worker, Marcus Musurus, was more beautiful than practical. In fact, the conception which Aldus had of the printed book was to make it resemble the handwritten book as closely as possible. If one compares Aldus' Greek characters with those of Jenson, he will discover that the latter took into consideration the facility with which his compositors could handle the individual types.

The famous Italic type, invented and first cut by Aldus, resembles closely the handwriting of Petrarch. Here again Aldus endeavours to imitate as closely as possible the handmade letters. He first used this Italic type in his *Virgil* of 1501 (*Plate* 38) and in the same year issued his *Petrarch* (*Plate* 39) in Italian, also in this Italic type. The condensed nature of the new design enabled the printer to compress his subject matter into a smaller number of pages, and thus reduce the cost. This led Aldus to drop the quarto *format,* and to issue his volumes in octavo size. This innovation immediately proved popular, as the smaller volumes could be carried in the pocket, were cheaper, and were more available for every-day use. Aldus was granted a monopoly by the Venetian Government for ten years on all books issued in this *format.*

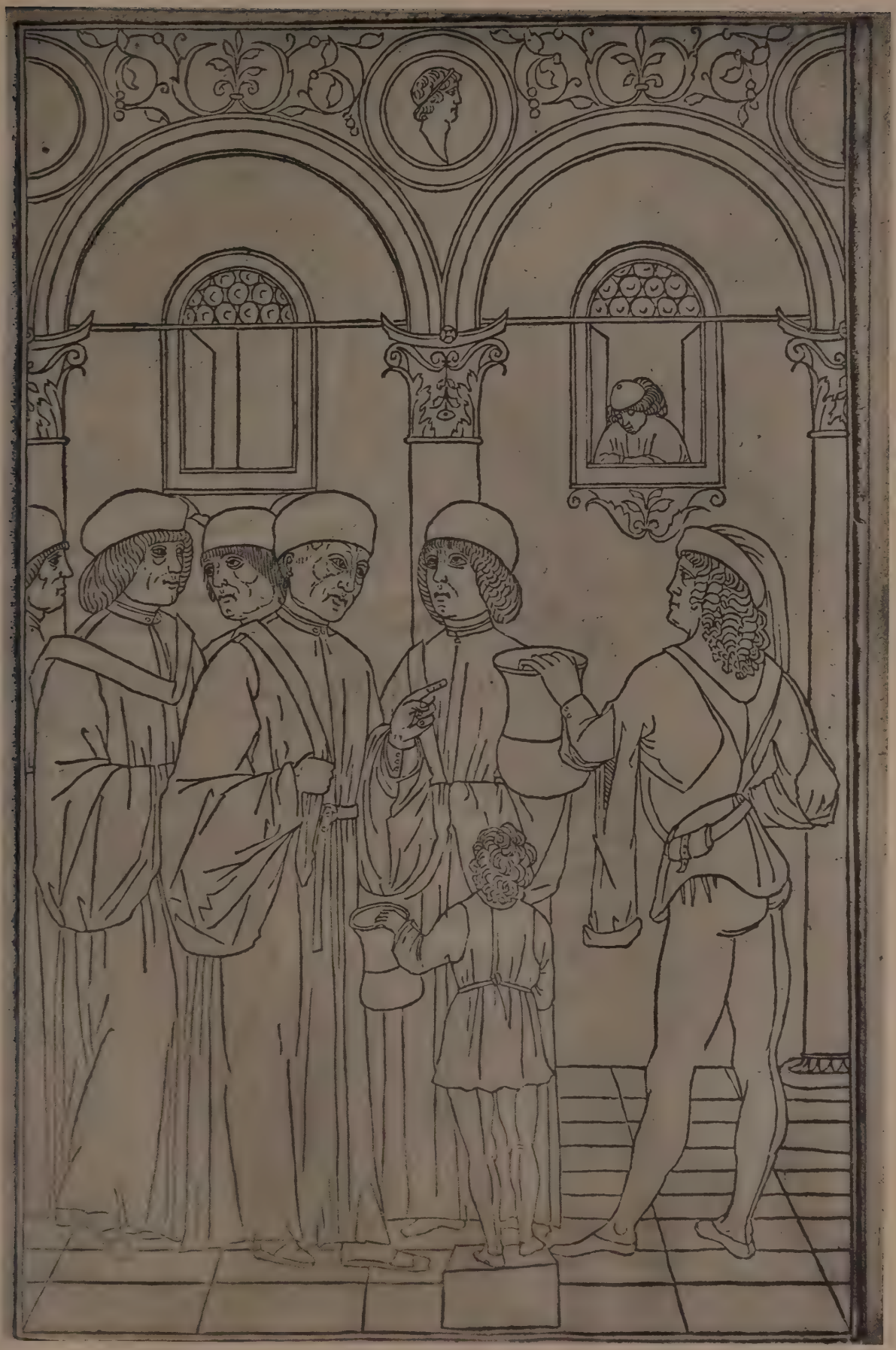
For his printer's mark Aldus adopted the famous combination of the Dolphin and Anchor, the Dolphin signifying speed in execution, and the Anchor firmness in deliberation. For his motto, Aldus took the words *Festina*

lente, which Sir Thomas Browne translates, "Celerity Contempered with Cunctation." (See *Page* 83).

The great Aldus died on February 6, 1515. His body lay in state in the Church of S. Paternian, surrounded by the books he had created, and by his request his body was taken to Carpi for burial.

In spite of the fact that Aldus Manutius so completely overshadowed his contemporary printers, other offices issued volumes of high merit from which Doctor Biagi selected pages for the Laurentian Album. Of Joh. Hamman de Landovia, who printed the *Joh. de Monteregio Epitome* (*Plate* 32) in 1496, little seems to be known, yet the magnificent initial letter and the interesting Gothic type suggest a master workman of high ideals. Piero de Quarengi Palazogo is another contemporary of whom scant record is found beyond his imprint. His masterpiece was the *Dante Alighieri. Comedia* (*Plate* 33), issued in 1497. The *Terentius* (*Plate* 34), printed by Simon de Luere in 1497, is among the best books of the period. This printer was associated with Ottaviano Scotto (who came to Venice from Modena in 1480) for some time before he began to issue volumes bearing his own imprint.

The most important rival of Aldus was the establishment formed by Nicolas Blastus (or Vlastos) and Zacharias Calliergi, devoted exclusively to the production of Greek volumes. Both these men were Cretans, Blastus being a man of wealth and culture, while Calliergi was a printer. The partnership was an expression of national pride: exiled from Greece, these patriotic sons endeavoured to keep alive interest in Greek literature. In spite of the rivalry, the relations between this Press and Aldus were not only friendly but intimate. This was due undoubtedly to the fact that Marcus Musurus, the chief associate of Aldus in the Aldine Press, was also a Cretan, and between him and Blastus existed the closest friendship. Aldus went so far as to include the Calliergi volumes in his catalogue, offering them for sale side by side with his own.



43. 1508. VENICE. *Jo. de Ketham. Fasciculus medicinae.* Gregorius de Gregoriis.
(St. Mark's Library, Venice)

l'Illustrissimo Consiglio di X. & per consequente licentia di stampare, dal che possano seguir molti inconuenienti (come sono già seguiti) alli quali si venirian a proueder, quando li libri tuttauia reuisti da persone elette da noi dotte, & fedeli, però terminano, che per il Secretario, qual per tempora seruirà all'Officio nostro, non possa esser fatta fede alcuna per stampar qual si voglia cosa, se prima non sarà stata reuista dal Reuerendo Inquisitor, ouero da vno delli suoi Vicarij, ò da altra persona Ecclesiastica che habbia carico al Tribunal dell'Inquisitione, dal nobile homo M. Marc'Antonio Mocenigo lettor in Filosofia, ouero da alcun'altro Lettor publico, & da vno delli Secretarij Ducali, si, che in tutto siano tre, cioè vno Ecclesiastico, vno Lettore, & vno Secretario, & se da loro non haurà fede, che nell'opera non s'atroui cosa alcuna contra la Religione, ne contra Principi, ne contra li buoni costumi, & che meriti andar in luce, notando nella fede il numero delle carte scritte, con vna riga del principio, & vna del fine, & essendo più libri, sia espresso il principio, & fine di cadaun libro: Li qual Reuisori, quelli però, che reuederanno le opere, per la loro fatica habbiano vn Bezzo per foglio di carta per cadauno di loro tre, da esserli pagato da chi vorrà stampare, & siano obligati quelli, che stamperanno, portar vna delle prime opere stampate all'Officio nostro auanti che le diano fuori, acciochè si possa in ogni tempo veder quel, che sarà stampato, & che non sia licito poi aggiongerui cosa alcuna senza nouà licentia.

Li libri da stampare siano reuisti dall'Inquisitori, da vn Lettor, & da vn Secretario.

D. Marinus de Caballis Eques,
D. Petrus Sanutus,
D. Franciscus Badoarius. } Reformatores Gymnasij Patauini.

Capitolo estratto da vna proclama delli Eccellentissimi Signori Esecutori contra la Bestemmia de 10. d'Ottobre 1565.

Contra quelli che vendono fuor ponte di Rialto senza licentia.

De più si fa a saper che non sia alcuno ch'ardisca stampar, ne far stampar, ne altroue stampati vender in questa Città libri, opere, pronostichi, historie, canzoni, lettere, o dell'altre simil cose senza licentia ordinaria, sotto pena a quella persona, laqual stampasse, o facesse stampar tal opere, de pagar ducati 50. & quelli che le vendessero ducati 25. Quelli veramente, che vendessero historie, ò d'altre simil cose stampate senza licentia sopra il ponte di Rialto, & altroue per la Città siano frustati da San Marco a Rialto, & stiano mesi sei in prigion serrati. Et se alcuno stampasse, ouer facesse stampar alcun'opera in questa Città, & facesse apparer che fusse stampata altroue, sia condennato a star anno vno in prigion, & pagar ducati cento, & in bando perpetuo di questa Città, & del destretto, & la pena pecuniaria in tutti li casi sia dell'accusator da esser tenuto secreto.

Contra quelli, che stampano libri i quali essi Città, & fingeno quelli esser stampati altroue.

Et oltra di questo se parerà alli tre Esecutori prefati il delitto meritar maggior condennatione di quella daranno secondo la forma della legge dell'Illustrissimo Consiglio de X. con la gionta de 12. Febraro 1542.

IL FINE.

PARTE
Dell'Illustrissima
SIGNORIA
DI VENETIA
In materia delle Stampe.

Stampate per Antonio Pinelli,
Stampator Ducale.
A S. Maria Formosa, in Calle del Mondo Nouo.

44. 1517. Venice. *Parte presa dalla Signoria veneta in materia di stampe.*
Antonio Pinelli. (St. Mark's Library, Venice)

The most pretentious production of this partnership was the *Etymologicum magnum* of 1499 (*Plate* 35). The colophon of this volume carefully explains that it was undertaken at the suggestion of Anne Notaras, daughter of Lucas Notaras, Duke of Constantinople, at the expense of Nicolas Blastus, and that the work was executed by Calliergi "for the use of learned men and for the friends of Greek letters." The extent to which the Cretan national pride carried these exiles is shown by the impassioned appeal, written by Marcus Musurus, which appears at the beginning of the *Etymologicum*. "Let no one be astonished at the spirit of the Cretans," he declares, "since it was Minerva herself who, at the command of Jupiter, taught the Cretans the beauties of the art of printing. It was a Cretan who cut these punches; it was a Cretan who devised the accents, and a Cretan who joined them to the letters. It was a Cretan who cast this fount of letters in lead; it was a Cretan, whose name is synonymous with victory (Nicolas), who bore the expense of this volume, and he who now celebrates its glory is a Cretan."

As an evidence of the close intimacy which existed between Marcus Musurus and Nicolas Blastus, part of a letter may be quoted from Musurus:

"The lack of books, my very dear Nicolas, is a great misfortune for every one, and particularly for those who burn with a desire for self-instruction and are unable to procure books because of their lack of means. This is the fault of the manuscript collectors, who accept self-praise and glory from their possession, and keep them for themselves alone, depriving others of the fame and glory which would come through their use."

The *Etymologicum* is one of the most important volumes issued in Venice. The Greek type which was cut, cast, and printed by Calliergi, while quite different from the Aldine fount, is not less beautiful. The volume is printed in red and black, and is decorated with Byzantine ornamentation, all in close resemblance of a manuscript volume.

Calliergi later moved to Rome, where he printed several important works,

the best known being his famous *Pindar* of 1515. He laid claim to imperial descent, which explains the double-headed eagle which appears in his printer's mark.

Venice early became the centre of the musical press. Petrucci da Fossombrone obtained a monopoly in 1498. Just how these monopolies worked is somewhat difficult to follow, as Luc' Antonio Giunta also produced several beautifully illustrated liturgical volumes, such as the *Graduale of 1500* (*Plate* 37) and the *Antiphonarium sec. mor. S.R.E.* (*Plate* 42).

The Giunta family was famous in typographical history (See also *Page* 147). Luc' Antonio printed in Florence while his brother, Filippo, was a printer of Lyons, and a third Giunta printing establishment was located at Salamanca, in Spain. Branches were also to be found in London, Rome, and Bruges. Luc' Antonio was the most famous member of the family, and that the business proved prosperous is evidenced by the fact that Luc' Antonio's successor, Tommasso, provided a *dot* of 100,000 ducats for each of his two daughters. The Giunta Press was a real rival of the Aldine, but in this instance the relations were not so friendly, owing to the fact that Aldus discovered several of his own editions pirated by the Lyons branch, acting under instructions from Luc' Antonio.

The Giunta Press did not confine themselves wholly to liturgical volumes, and even imitated the Aldine diamond editions, such as the *Officiolum b. Mariae Virginis* (*Plate* 41).

After the death of Aldus (1515), his father-in-law, Andrea de Torresani, did all in his power to uphold the traditions created by his famous predecessor. Associated with him were his own two sons, Francesco and Ferderico, and, later, Paulus, the son of Aldus. The imprint was changed to the *Aldi filii*. They produced some excellent volumes, but failed to increase the reputation established by Aldus Manutius. An example of their work is the

45. 1539. Venice. *Madrigali d'Archadelt.* Antonio Gardane.
(St. Mark's Library, Venice)

SCIPIONIS CAPICII
DE PRINCIPIIS RERVM
LIBRI DVO.

EIVSDEM
DE VATE MAXIMO
LIBRI TRES.

VENETIIS, M. D. XLVI.

BIBLIOTECA NAZIONALE
VENEZIA
DI S. MARCO

46. 1546. Venice. *S. Capicii De principis rerum.* Aldi filii.
(St. Mark's Library, Venice)

LIBRO TERZO DEL CINE=
GETICO, OVER CACCIA,
DI TITO GIOVANNI
SCANDIANESE.

QVAL SVOL FRA SCO-
gli mal ſicura Naue,
Albor, che'l Borea, e l'Auſtro
irato freme,
Temer ruina pauentoſa e gra-
ue
Mentre il padre Ocean gonfiato geme,
Laſſo tem'io, e anchor tremando paue
L'ingegno in mezo alle ruine eſtreme,
Di Cariddi, di Scilla, e delle Sirti
E fra Marini Moſtri horridi & irti.

Cariddi perilo, che'l ſiniſtro lato di Sicilia alli nuui ganti in Italia moſtra Scilla, che'l deſtro lato, & piu periculoſo tiene all'incontro. Le Sirti luochi uadoſi, one li Fileni per la patria uiui ſi ſepellirono.

47. 1556. Venice. *T. Giov. Scandianese. Il Cinegetico.* Gabriel Giolito de' Ferrari.
(St. Mark's Library, Venice)

S. Capicii De principis rerum (*Plate* 46), issued in 1546. Paulus Manutius, the third son of Aldus, was born in 1513. An example of his work is shown in Plate 49, *Aen. Vici Caesarum Imagines,* issued in 1554. Paulus was called to Rome by Pope Pius IV in 1560, his typographical labours there being referred to on Page 48.

Among the other printers who followed Aldus were Antonio and Almoro Pinelli, of whom Antonio is by far the better known. Their Press was given

Device adopted by the Aldine Press after the death of Aldus

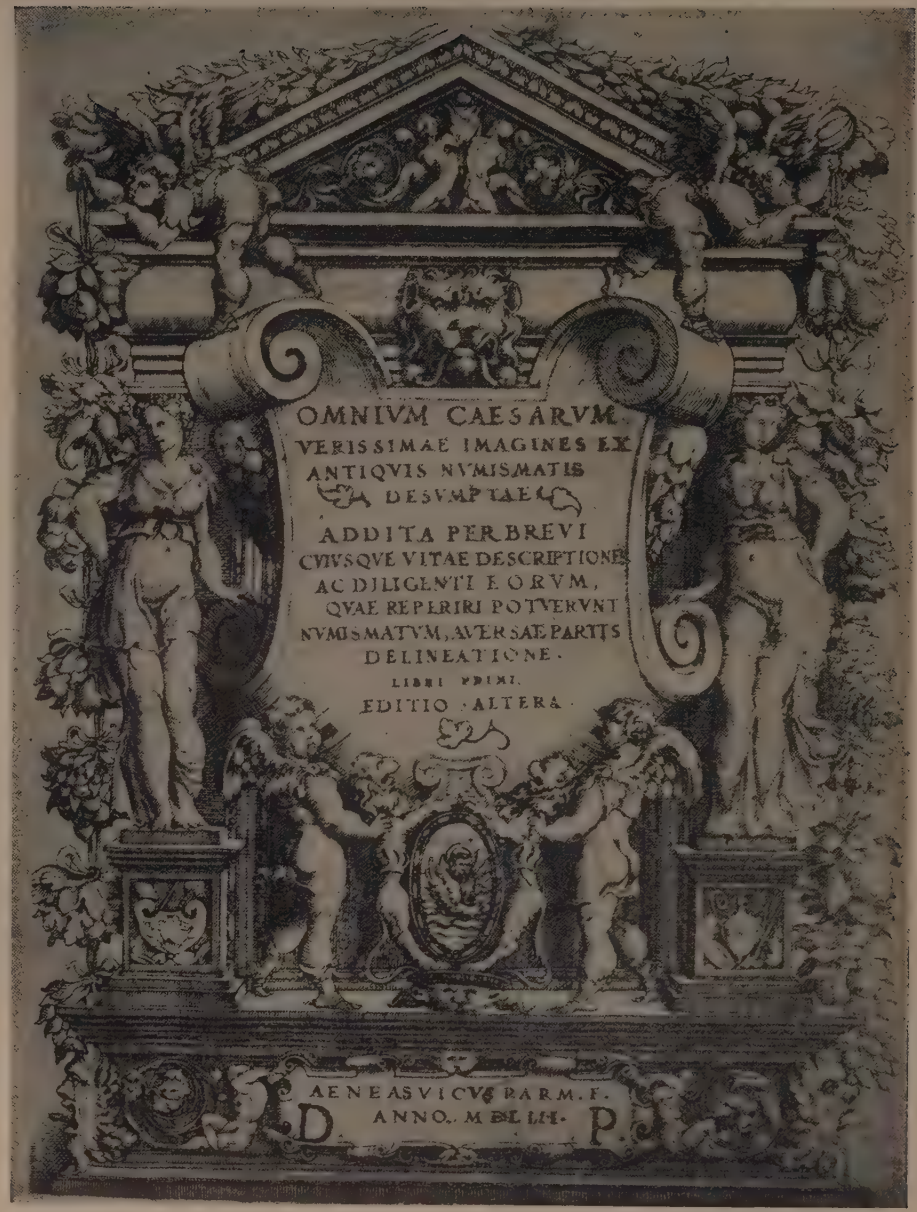
the monopoly of issuing the official publications of Venice under the title of *stampatore ducali.*

Antonio Gardane was a French musician who came to Venice about 1530, and established a printing office for the publication of works of music. He introduced a new system for printing music, employing a method which had been invented in Paris by Pierre Hautin, and in 1538 Gardane presented a petition to the Senate asking for a monopoly. He became the greatest musical printer in Venice, and was succeeded by his sons, Angelus and Alexander. The title page from his *Madrigali d'Archadelt* of 1539 is shown in Plate 45.

Gabriel Giolito de' Ferrari was not only a great Venetian printer, but was one of the most influential citizens of Venice. His name, for instance, is to be found in the Minute Book of the Guild of Printers and Booksellers as one of the councillors. The Giolito printing establishment was on the Rialto in the via S. Apollinare, and branches were established in Ferrara, Bologna, and Naples. Two examples are shown of Gabriel's work: *T. Giov. Scandianese.*

Device of Gabriel Giolito de' Ferrari

Il Cinegetico, of 1556 (*Plate* 47), and the *Orlando furioso di L. Ariosto,* of 1551 (*Plate* 48). The family of Giolito came originally from Trino, in Monteferrat, a town which contributed more printers to Venice than any other. Giovanni Giolito printed in Trino and Turin before he established his office in Venice in 1536. After the death of Giovanni, in 1542, the printing office passed into the possession of his son, Gabriel, who became the most celebrated member of the Giolito family. The Giolito Press, during the sixteenth century, played an important part in the literary life of Italy, issuing



48. 1551. Venice. *L'Orlando furioso di L. Ariosto.* Gabriel Giolito de' Ferrari.
(St. Mark's Library, Venice)

49. 1554. Venice. *Aen. Vici Caesarum imagines.* Paulus Manutius.
(Palatine Library, Parma)

GIOIELLO DELLA CORONA
PER LE NOBILI, E VIRTVOSE DONNE
LIBRO QVARTO.

Nel quale si dimostra altri nuoui bellissimi dissegni di tutte le sorte di Mostre di Punti in Aria, Punti tagliati, & Punti à Reticello; cosi per Freggi, come per Merli, & Rosette, che con l'Aco si vsano hoggidì per tutta Europa.

Et molte delle quali Mostre possono seruire anchora per Opere à Mazzetto.

Nuouamente posto in luce con molte bellissime inuentioni non mai piu vsate, nè vedute.

CON PRIVILEGIO.

In Venetia, Appresso Cesare Vecellio, in Frezzaria nelle Case de i Preti. 1593.

50, 51. 1593. Venice. *Gioiello della corona per le donne.* Cesare Vecellio.
(St. Mark's Library, Venice)

volumes written by the most celebrated authors of the period. It was Gabriel who, in 1555, for the first time gave Dante the title of " Divine." He was the first publisher-printer to issue separate volumes of different writers uniform in *format* and typographical treatment.

The Giolito mark, which became famous, was that of a Phoenix, sometimes carrying the words *Semper eadem* and sometimes *Vivo morte refecta mea,* or *De la mia morte eterna vita eo vivo.*

Gabriel died in 1578, and was succeeded by his sons, Giovanni and Giovanni-Paolo. Many consider him the greatest Italian printer after Aldus Manutius.

Among those who printed in Venice at the very end of the sixteenth century was Titian's brother, Cesare Vecellio, among whose books one of the most famous was the *Gioiello della corona per le donne* (*Plates* 50, 51).

During the sixteenth century, Venice had no difficulty in retaining the supremacy in Greek printing which had come to it through the publications of Aldus and Calliergi, and the number of Greek printers in Venice during this period was large. Venice was the natural port where Greeks coming into Italy would land, and impecunious Greek scholars and scribes had no difficulty in finding employment as editors, proofreaders, and correctors, in some of the many offices where Greek was printed. By the end of the sixteenth century printing all over Italy deteriorated, and the examples from the Venetian Press were no exception.

NAPLES

THE art of printing was introduced into Naples by Sixtus Riessinger, a priest who originally came from Strassburg. It is a legend that he learned the art in Gutenberg's office, but no authority has advanced serious evidence to support this theory. In fact, there is no authentic date regarding the exact date of his arrival in Naples, and as most of his volumes were printed without record of the year, much is left to conjecture.

The earliest volume printed by Riessinger with a date is his *Lectura Bartholi de Saxoferrato* of 1471 (*Plate* 52). In this, the following lines appear:

Quas cernis mira Sixtus theotonicus arte
Parthenope impressit composuitque notas
Ut que uel magnis numerosa volumina haberi
Sumptibus haud poterant, copia larga foret.
Sixtus Riessinger.

While no one disputes the fact that Riessinger was the earliest printer in Naples, there are several authorities who do not consider the *Lectura* his first book. Giustiniani gives precedence to his *C. Plinii Novocomensis liber illustrium virorum,* while Proctor names the *Bulla anni iubilei* of Paul II as the earliest. Neither of these two volumes is dated. The type of Riessinger was much admired, and his text showed editorial and typographical accuracy. He is said to have been the first to use leads between the lines of type.

About 1480, Riessinger went to Rome, where he printed volumes in collaboration with George Hérolt. Later, he returned to Germany, after having declined a bishopric offered him by his patron, Ferdinand I of Aragon.

The strong resemblance of his type to that used by Ulric Hahn, in Rome,

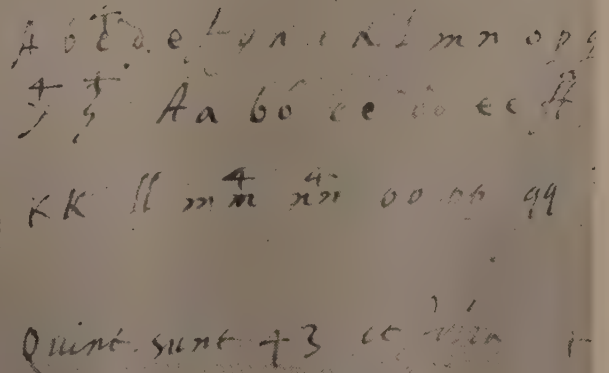
notabili multuꝫ Ego dico ꝙ hoc eſt falſum In caſu queſtionis propoſite Primo per textum in ·l· pen·ff· de ſuis et legi· Secundo per rationem et hoc pono in·l· ſi is qui pro emptore de uſucapi· Nam dictum Pe· eſt uerum In his in quibus fictio principaliter fingit ut patrem reuerſum ſemper fuiſſe in ciuitate Nam ſi pater eſſet mortuus iſta fictio non poſſet habere locuꝫ Sed in his que fictio fingit per quandam conſequenciam illa regula ꝙ requirantur duo extrema habilia non eſt uera Exemplum fictio poſtliminii fingit principaliter reuerſum fuiſſe ſemper in ciuitate ut ·l·retro et ·l· poſtliminii·ff· de captiuis ad hoc conſequẽter et incidenter uenit ꝙ filius ſemp fingatur fuiſſe ſuus et ſimile ut·l·cum due·ff·de capti· Sed in iſtis que acceſſorie finguntur non requiruntur extrema habilia ſed ſufficit ꝙ ſint extrema habilia in principali Caluſ eſt notabilis in l·p̃ma ſupra de capti·Et ſic eſt uera opinio noſtre glo· Circa hanc legem reſtat querere unuꝫ Ciuitas ſtatuit ꝙ banniti rebanniantur An iſtud rebannire habeat uim indulgencie An uim reſtitutionis Cynus tangit hic Et dicit forte habet uim reſtitutionis Dominus Iac· Bu· diſputauit iſtam queſtionem et determinauit ꝙ haberet uim reſtitutionis per duas rationes Prima quando unuꝫ eſt preparatorium alterius Diſpoſitio q̃ fit ſuper preparatorio porrigitur ad id cuius eſt preparatorium ut·l·clauibus ff· de contraben·emp· et·l·p̃ma ſupra de donac· facit de his que in teſtamento delentur·l·Cancellauerat Sed cancellatio banni ſeu rebannitio eſt preparatorium ad reſtitutionem ergo ꝛc· Ad hoc etiaꝫ faciat ꝙ beneficia ſunt latiſſime interpretanda ut lege fi ·ff· de conſtitutionibus principum Breuiter ergo dico ꝙ de hoc eſt caluſ ꝙ uerba dubia debent intelligi ꝙ ſonent reſtitutionem magis q̃ indulgenciam ut ·l·p̃ma·§·fi·ff· de queſtionibus Vbi iſta uẽba p̃ncipis aliter facis graciam decreti ſeu ſentencie intelligũtur hoc eſt reſtituas nec habentur pro indulgencia ſimplici Idem ergo cum factum eſt ſtatutum ut banniti rebannianꝫ tur quia iſtud rebanniri habeo pro reſtitutione Iuxta hoc inſurgit dubium cũ per reſtitutionẽꝫ reſtituatur fama ut hac lege et ſupra eodem ·l·p̃ma Vtrum p ſtatuta Ciuitatum poſſit fama reſtitui

Textus uidetur ꝙ non ut ·l·p̃ma·§· penultimo ſupra de poſtulando ubi ſolus Imperator et ſenatus reſtituit famã Breuiter ſi fama eſſet irrogata de iure cõmuni Fateor ꝙ ſtatutum non poſſit reſtituere famam ut in dicto·§·penultimo·Sed ſi infamia eſſet irrogata ex forma ſtatuti uel ex proceſſu habito ſcdm formam ſtatuti non de iure cõmuni tũc puto ꝙ per ſtatuta poſſet fama reſtitui Quam enim poteſtatem habet princeps in his que fiunt de iure cõmuni Eandeꝫ uidetur habere populus In his que fiunt ex forma ſtatuti ut ·l· Omnes populi ff·de iuſti·et iuſ̃·et ·c·nichil tam extra de regulis iuris libro ſexto et·ff·de ſolutionibus·l·prout quiſq;·

Explicit Lectura ſuper Codice Edita p Dominum Bartholum de ſaxoferrato famoſiſſimum legum doctorem· Anno M·CCCC·LXXI·

Quas cernis miſ̃ ſixtus theotonicꝰ arte
Parthenope impreſſit cõpoſuitq; notas
Vt q̃ uel magnis numeroſa uoluina hſ̃i
Sũptibꝰ haut poterãt copia larga foret

Sixtus· Rieſſinger



52. 1471. Naples. *Barth. de Saxoferrato Lect. sup. Codicem.* Sixtus Riessinger.
(National Library, Naples, 10½ x 6⅜ inches)

INCOMINCIA IL TRACTATO DI PVRGATORIO DI DANTE ALDE GIERI DI FIRENZE. CANTICA. I.

Ercorrer meglior acque alza le uele
o mai lanauicella delmio ingnegno
che lascia dietro assemar si crudele
E t cantero diquel secondo regno
doue lhumano spirto sipurga
& disalire alciel diuenta degno
M a qui lamorta poesi risurga
o sante muse poi che uostro sono
& qui caliope alquanto surga
S eguitandol mio canto conquel sono
dicui lepiche misere sentiro
locolpo tal che disperar perdono
D olce color doriental zaffiro
che saccholglieua nel sereno aspecto
dalmezo puro insino alprimo giro
A lgliocchi miei ricomincio diletto
tosto chio usci fuor delaura morta
che mauea contristato gliocchi elpetto
L obel pianeta che adamar comforta
faceua tutto rider loriente
uelando ipesci cherano in sua scorta
I miuolsi aman dextra & puosi mente
alaltro polo & uidi quattro stelle
non uiste mai fuor calaprima gente
G oder pareua ilciel alor fiammelle
oseptemtrionale uedouo sito
poi che priuato se dimirar quelle
C omio diloro sguardo fui partito

Q uale ilgeometra che tutto saffige
permisurar locerchio & non ritroua
pensando quel principio ondelli indige
T alera io aquella uista noua
ueder uolea come siconuenne
limago alcerchio & come uisindona
M a non eran daccio lepropie penne
se non chelamia mente fu percossa
da unfulgore inche sua uolglia uenne
A lalta fantasia qui manco possa
magia uolgea ilmio disio iluelle
sicome rota cheigualmente e mossa
L amor chemuouel sole & laltre stelle

Finisse la tertia & ultima Comedia di Paradiso. delo excellentissimo poeta laureato Dante: alleghieri di firenze. Impresso nela magnifica cipta di Napoli: cũ ogni diligentia & fede. Sotto lo inuictissimo Re Ferdinando: inclito Re de Sicilia. &cᵗ. Adi XII. dil mese di Aprile. M. CCCC. LXXVII.

LAVS DEO

53, 54. 1477. Naples. *La Comedia di Dante.* (Matthias Moravus?)
(University Library, Naples)

has caused some authorities to credit some of Riessinger's work to this latter printer.

Francesco del Tuppo was a corrector in Riessinger's office before he issued volumes bearing his own imprint. He employed the same compositors, and his type was either cast from Riessinger's punches, or so closely resembled them that there is no little question concerning the identity of several volumes issued without date or printer's signature.

Device of Sixtus Riessinger

Del Tuppo was a Neapolitan, born about 1430. He was highly educated, and served as secretary to Ferdinand of Aragon. Even before he set up his own establishment, Del Tuppo is given credit for having advised and assisted Riessinger in the production of his most famous publications. His own best known issue was the *Vita et fabulae Aesopi* of 1485 (*Plate* 55), which he illustrated and translated, and to which he added a life of the author. The designs show a curious mixture of Italian and German influences, and were probably cut on wood by a Spaniard. Each illustration is enclosed within an

architectural frame, in the upper section of which Hercules is shown wrestling with a lion (*Plate* 55), or struggling with Antaeus. There is a charming decorative border around the first page of text, the design being picked up in white on a black background. This volume is considered a monument of Neapolitan printing, precious for its type, the initial letters, and the numerous woodcuts.

The *Comedia di Dante* (*Plates* 53, 54), printed in Naples in 1477, is attributed to Matthias Moravus, a native of Olmutz. The first appearance of Moravus in Italy was in Genoa, where, associated with Monacho, he issued a single volume, *Summa que magistrutia seu pisanella vulgariter nucupatur*, before moving his type and his presses to Naples. Here, his earliest volume was the *Lucii Annaei Senecae Opera* of 1474, which he is supposed to have begun in Genoa and completed in his new office. Moravus was the first in Naples to issue volumes printed in red and black. The *Comedia* contains no printer's name, but most authorities credit it to Moravus. Proctor, on the contrary, believed it to be the work of Aiolfo de' Cantoni of Milan, basing his judgment upon the close resemblance of the type design to volumes known to have been used by that Milanese printer. No one questions that it is one of the very earliest editions of the *Divine Comedy*.

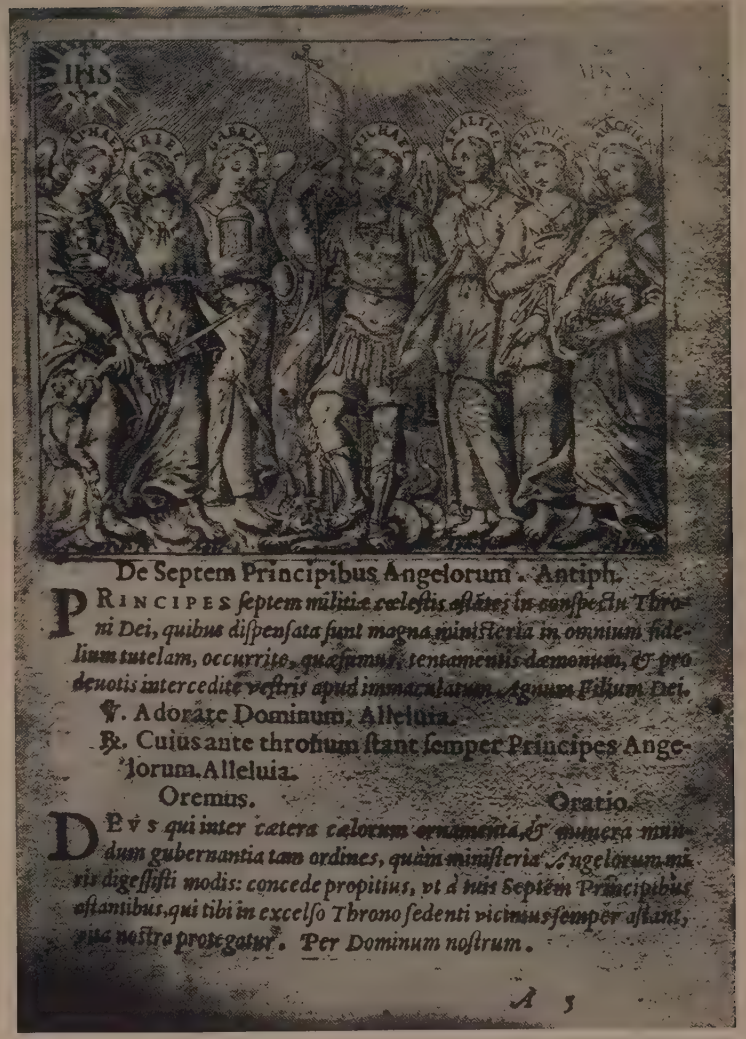
Naples produced some excellent examples of the printer's art during the sixteenth century. Among the best known establishments of this period was that of Sigismund Mayr. This printer worked in Rome prior to coming to Naples in 1500, and his volumes are among those most highly prized by collectors because of the beauty of their *format* and the uniform accuracy of their text.

Evangelista Presenzani was a compositor in Mayr's printing office, and at the death of his master inherited his equipment. That he also inherited the skill and artistic taste of his predecessor is shown in the pages selected by

APOLOGVS.

ESſendo maritata vna donna ad uno latro tucto el ſuo uicinato ballãdo & triũphando monſtraua ſigno de grande leticia alle nocze & in tal triũ pho cõparendo uno ſauio & homo prudente & coſtumato aſſai coſſi in nelle nocze incomẽzo ad parlare. O turba triũphante intendete che ſucceſe una

55. 1485. NAPLES. *Vita et fabulae Aesopi cum vers.* Fr. Tuppi. (National Library, Naples)



De Septem Principibus Angelorum. Antiph.

PRINCIPES *ſeptem militiæ cœleſtis aſtate; in conſpectu Throni Dei, quibus diſpenſata ſunt magna miniſteria in omnium fidelium tutelam, occurrite, quæſumus, tentamentis dæmonum, & pro deuotis intercedite veſtris apud immaculatum Agnum filium Dei.*

℣. Adorate Dominum, Alleluia.

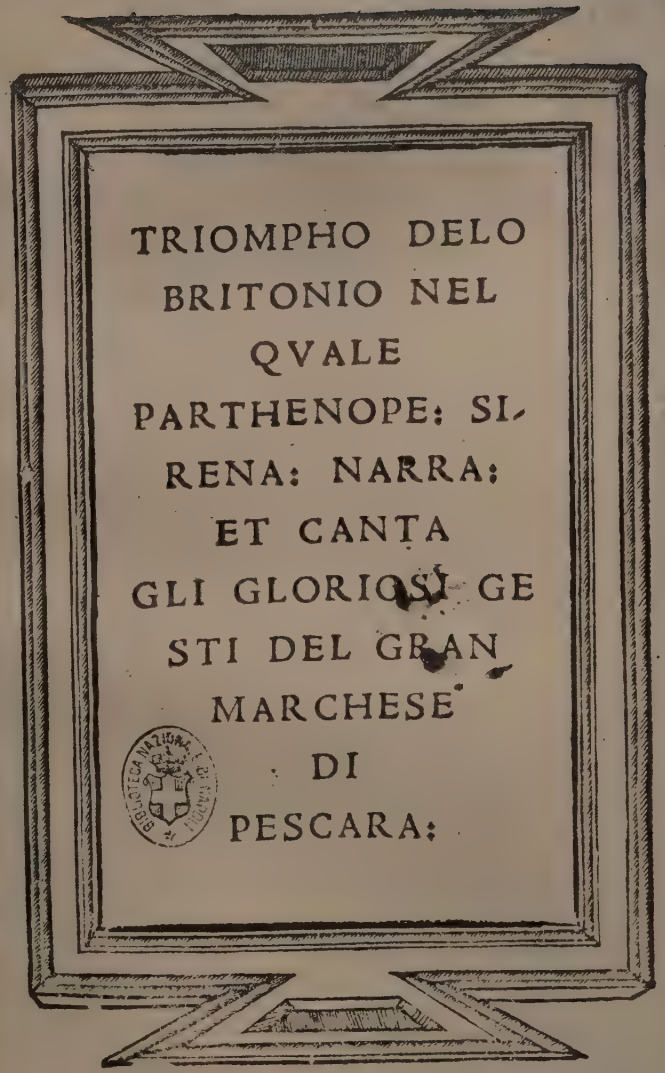
℟. Cuius ante thronum ſtant ſemper Principes Angelorum. Alleluia.

Oremus. Oratio.

DEVS *qui inter cætera cœlorum ornamenta, & numera mundum gubernantia tam ordines, quam miniſteria Angelorum mirabiliter digeſſiſti: concede propitius, vt à tuis Septem Principibus aſtantibus, qui tibi in excelſo Throno ſedenti vicinus ſemper aſtant, ipſa noſtra protegatur. Per Dominum noſtrum.*

A 5

56. 1594. NAPLES. *Ant. Ducae Septem principum Angelorum.* Ex off. Horatii Salviani. (National Library, Naples)



57. 1525. Naples. *Trionfo del Britonio.* Evangelista Presenzani.
(National Library, Naples)

Cronicche de la Inclyta Cita de Napole
Emendatissime: Con li Bagni de Pu
zolo z Ischia: Nouamente Ri
stampate: Con la Tauola.
Cum Priuilegio.

58. 1526. Naples. *Croniche di Napoli.* Evangelista Presenzani.
(National Library, Naples)

Doctor Biagi from his *Trionfo del Britonio* of 1525 (*Plate* 57), and his *Croniche di Napoli* of 1526 (*Plate* 58).

Of Horatius Salviani, who printed the *Ant. Ducae Septem principum Angelorum* (*Plate* 56) in 1594, little is known beyond the record made by his imprint. The page selected by Doctor Biagi reproduces a beautiful copper engraving, representing the seven principal angels.

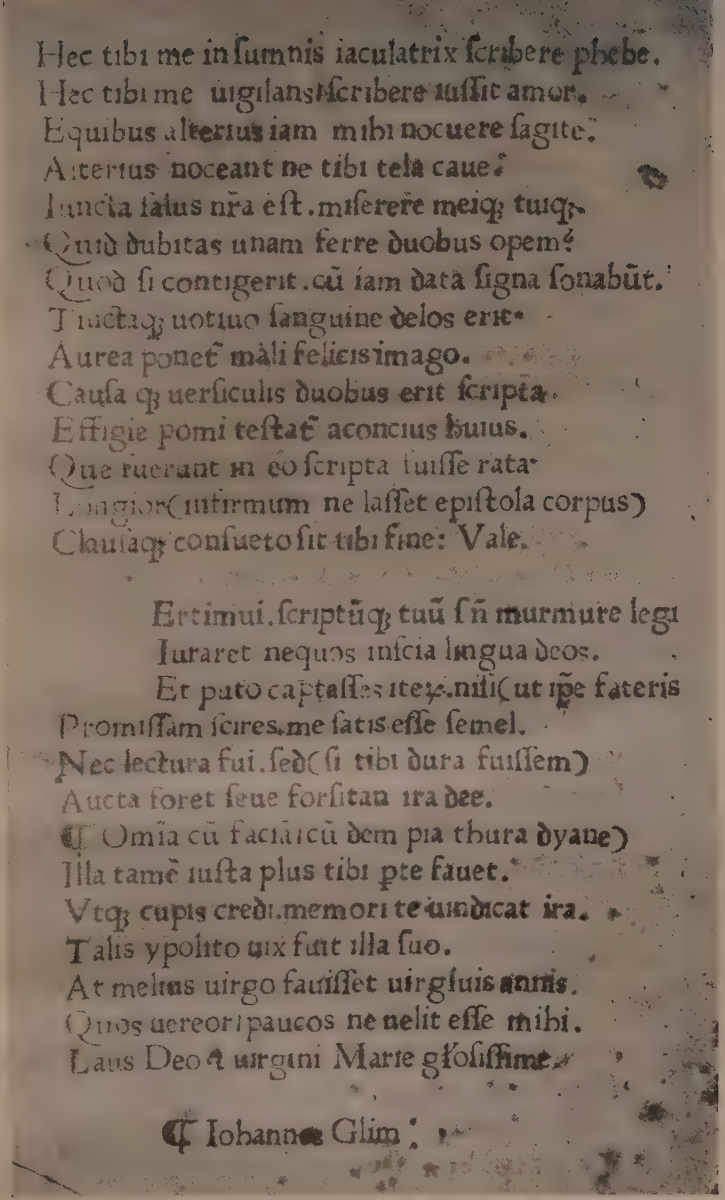
The chief historian of Neapolitan printing is Lorenzo Giustiniani, who brought the record through the fifteenth century before his death. His uncompleted volume was published in 1817.

SAVIGLIANO

IN Piedmont, as at Subiaco, Rome, and Venice, printing owed its origin to a German — Hans Glim, who is conjectured, with some probability, to have been a workman in the office of Sweynheym and Pannartz, and, after following his masters to Subiaco and Rome, to have gone to Piedmont scantily equipped for printing, but taking with him some of their publications as models. Among these was the *Speculum vitae humanae*, which Glim's partner, Cristoforo Beggiamo, was later to reprint in Piedmont.

It is extremely uncertain in which of the Piedmontese cities Hans Glim printed, in 1470, his first book, Boethius' *De Consolatione Philosophica* (*Plate* 61), and there is also much doubt as to the date and place of publication of the *Epistolae Ovidii* (*Plate* 59), at the end of which the name *Johannes Glim* appears without further information. These two works were probably published at Savigliano, where Cristoforo Beggiamo, a gentleman of noble family, was so much interested in Glim's first experiment in printing that he set to work to learn the new art himself, that he might practise it with Glim. Piedmont thus offers an additional example of a fact common in the history of the introduction of printing into Italy: of a member of a famous local family associating himself with a foreign printer, a German, to set up a press in his native city.

This partnership produced the first book printed by a Piedmontese in Piedmont: Guido de Monterocherio's *Manipulus Curatorum* (*Plate* 62), which preceded Ugo de Saint Cher's *De quattuor partibus Missae* — the two contained in one volume without any indication of place or date, but with the following verse by way of signature:

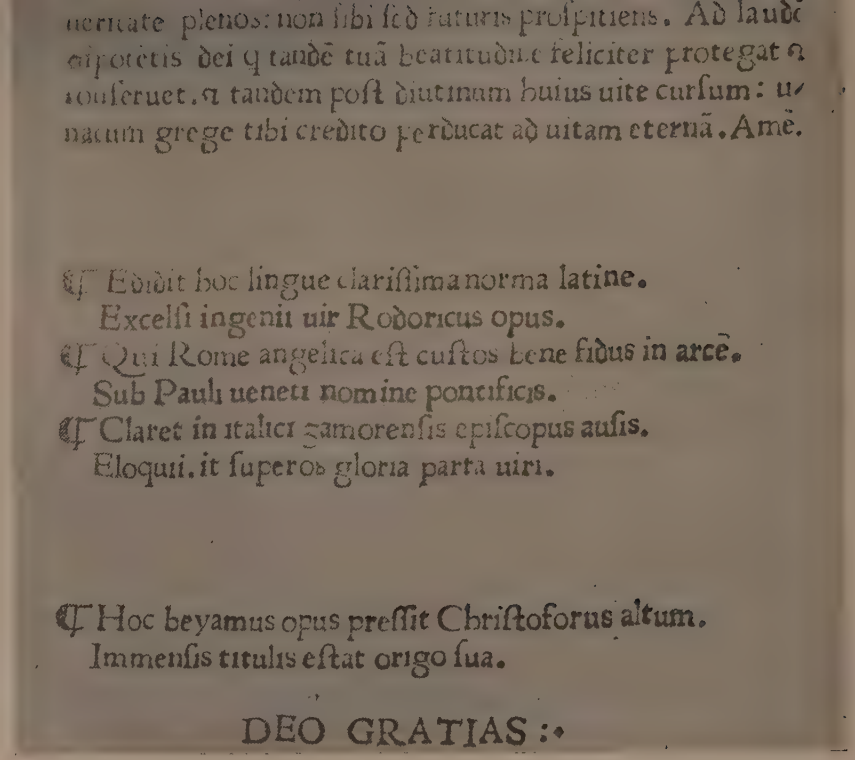


Hec tibi me in ſumnis iaculatrix ſcribere phœbe.
Hec tibi me uigilans ſcribere iuſſit amor.
Equibus alterius iam mihi nocuere ſagitę.
Alterius noceant ne tibi tela caue.
Iuncta talus nra eſt. miſerere meiq; tuiq;.
Quid dubitas unam ferre duobus opem?
Quod ſi contigerit. cū iam data ſigna ſonabūt.
Tinctaq; uotiuo ſanguine delos erit.
Aurea ponet mali felicis imago.
Cauſa q; uerſiculis duobus erit ſcripta.
Effigie pomi teſtat aconcius huius.
Que fuerant in eo ſcripta fuiſſe rata.
Longior (infirmum ne laſſet epiſtola corpus)
Clauſaq; conſueto ſit tibi fine: Vale.

Ertimui. ſcriptūq; tuū ſn murmure legi
Iuraret nequos inſcia lingua deos.
Et puto captaſſes ite. nili (ut ipe fateris
Promiſſam ſcires. me ſatis eſſe ſemel.
Nec lectura fui. ſed (ſi tibi dura fuiſſem)
Aucta foret ſeue forſitan ira dee.
¶ Omia cū faciā cū dem pia thura dyane)
Illa tamē iuſta plus tibi pte fauet.
Vtq; cupis credi. memori te uindicat ira.
Talis ypolito uix fuit illa ſuo.
At melius uirgo fauiſſet uirg ſuis annis.
Quos uereor ripaucos ne uelit eſſe mihi.
Laus Deo ꝑ uirgini Marie gloſiſſime.

¶ Iohannes Glim.

59. 1470. Savigliano? *Epistolae Ovidii.* Johannes Glim. (National Library, Turin)



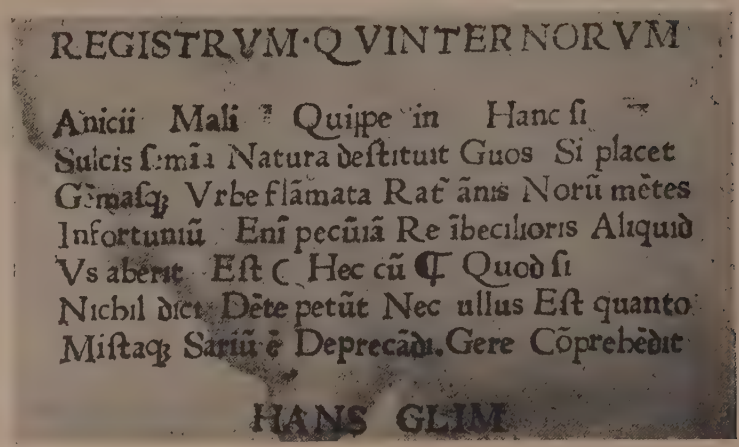
nerītate plenos: non ſibi ſed futuris proſpitiens. Ad laudē
oportetis dei q tandē tuā beatitudine feliciter protegat ꝑ
conſeruet. ꝑ tandem poſt diutinam huius uite curſum: u-
nacum grege tibi credito perducat ad uitam eternā. Amē.

¶ Edidit hoc lingue clariſſima norma latine.
Excelſi ingenii uir Rodoricus opus.
¶ Qui Rome angelica eſt cuſtos bene fidus in arcē.
Sub Pauli ueneti nomine pontificis.
¶ Claret in italici zamorenſis epiſcopus auſis.
Eloquii. it ſuperos gloria parta uiri.

¶ Hoc beyamus opus preſſit Chriſtoforus altum.
Immenſis titulis eſtat origo ſua.

DEO GRATIAS :·

60. 1470. Savigliano. *Rod. Sanctii Speculum vitae humanae.* Christophorus Beyamus. (National Library, Turin)

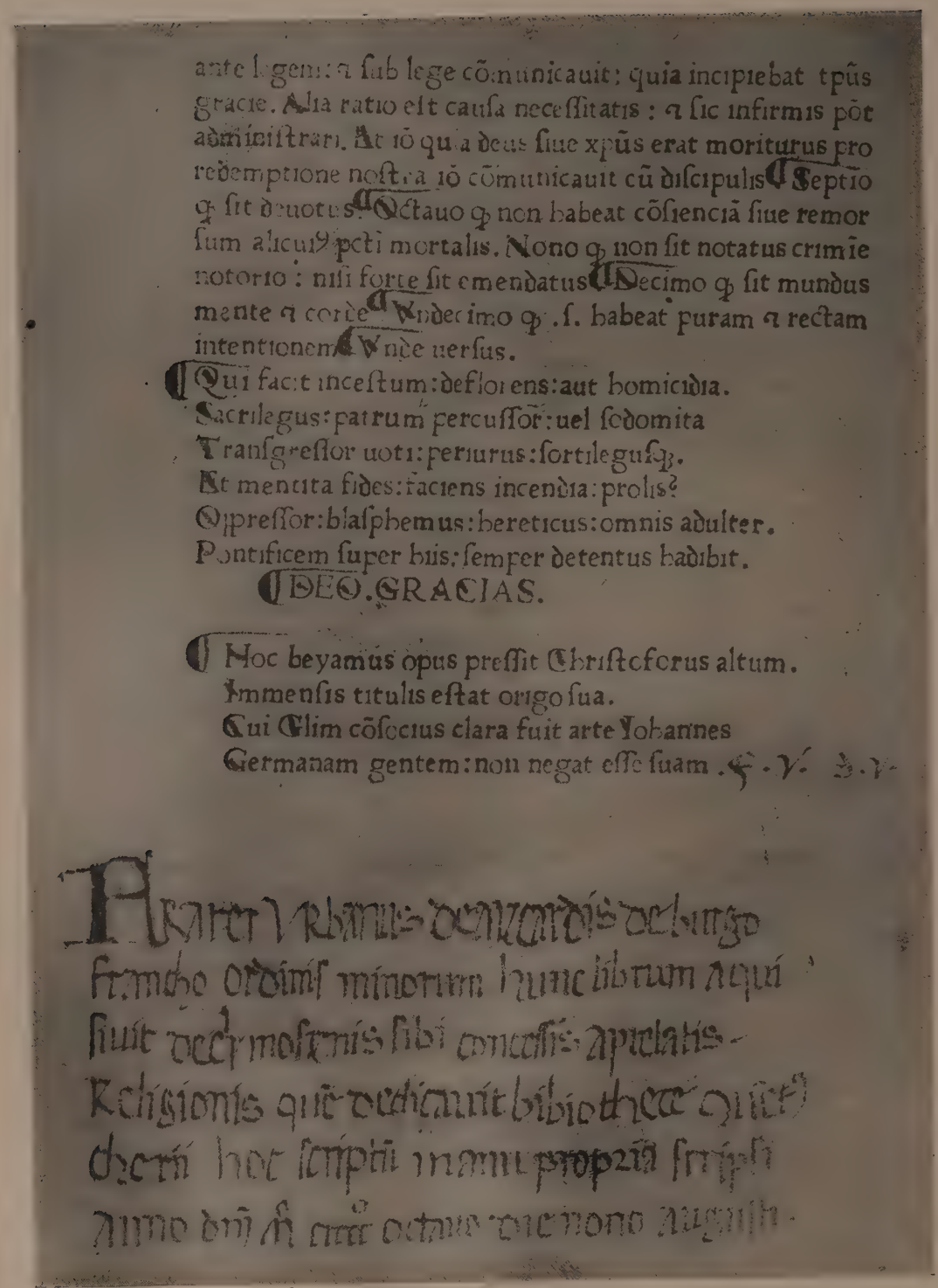


REGISTRVM·QVINTERNORVM

Anicii Mali ⁊ Quippe in Hanc ſi
Sulcis ſimīa Natura deſtituit Guos Si placet
Gēmaſq; Vrbe flāmata Rat ānis Norū mētes
Infortuniū Enī pecūiā Re ībecilloris Aliquid
Vs aberit Eſt (Hec cū ¶ Quod ſi
Nichil dici Dēte petūt Nec ullus Eſt quanto
Miſtaq; Sariū ē Deprecādi. Gere Cōprehēdit

HANS GLIM

61. 1470. Savigliano? *Boeti De consolatione philosophica.* Johannes Glim. (National Library, Turin)



ante legem: ⁊ sub lege cõmunicauit: quia incipiebat tpũs gracie. Alia ratio est causa necessitatis: ⁊ sic infirmis põt administrari. Ac iõ quia deus siue xpũs erat moriturus pro redemptione nostra iõ cõmunicauit cũ discipulis ¶ Septio ꝙ sit deuotus. ¶ Octauo ꝙ non habeat cõsiencia siue remor sum alicui⁹ pcti mortalis. Nono ꝙ non sit notatus crimĩe notorio: nisi forte sit emendatus ¶ Decimo ꝙ sit mundus mente ⁊ corde ¶ Vndecimo ꝙ .s. habeat puram ⁊ rectam intentionem. ¶ Vnde uersus.

¶ Qui facit incestum: deflorens: aut homicidia.
Sacrilegus: patrum percussor: uel sodomita
Transgressor uoti: periurus: sortilegus⁊.
Et mentita fides: faciens incendia: prolis?
Oppressor: blasphemus: hereticus: omnis adulter.
Pontificem super his: semper detentus habibit.

¶ DEO. GRACIAS.

¶ Hoc beyamus opus pressit Christoforus altum.
Immensis titulis estat origo sua.
Cui Glim cõsocius clara fuit arte Iohannes
Germanam gentem: non negat esse suam. ℣. ℣. ℣.

PARTEM VRBANUS DE WARDIS DE LUNGO
FRANCHO ORDINIS MINORUM HUNC LIBRUM AQUI
SIUIT DECRETORUM SIBI CONCESSIS APICIALIS
RELIGIONIS QUE DEDICAUIT BIBLIOTHECE QUE
DICTI HOC SCRIPTI INANIMI PROPRIA SCRIPSIT
ANNO DNI M CCC OCTAUO DIE NONO AUGUSTI.

62. 1470. Savigliano. *G. de Monterocherio Manipulus Curatorum.* Christophorus Beyamus and Johannes Glim. (National Library, Turin, 8 x 5½ inches)

Hoc Beyamus opus pressit Christoforus altum.
Immensis titulis extat origo sua.
Cui Glim consocius clara fuit arte Johannes
Germanam gentem: non negat esse suam.

The book was probably issued in Savigliano about 1470. Beggiamo soon afterwards left his companion, and set up a press of his own. With this he printed, about the year 1470, the *Speculum vitae humanae* (*Plate* 60), by Rodrigo Sanchez of Arevalo, bishop of Zamora, and at the end of the volume repeated the first two lines of the verse already quoted.

The two works which bear the name of Beggiamo of Savigliano are in every way similar to Glim's *Boethius*: the same size of page, the same lack of commas and diphthongs, the same characteristics in some of the letters. One may therefore conclude that all three issued from the same workshop, very probably at Savigliano, Beggiamo's birthplace. By way of further indirect evidence, there were three paper mills at Savigliano; and the paper used in these three editions is identical with other paper of the same period, undoubtedly Piedmontese, — with that of manuscripts copied at Saluzzo in 1462, in Chieri, and in Mondovi in 1470.

MILAN

IN no city of Italy are the records of the introduction of the art of printing more confused than in Milan. For a long time Filippo da Lavagna was given the high honour of being called the earliest printer, on the strength of his *Alchuni miraculi de la gloriosa Verzene Maria* (*Plate* 64a), which is dated May 19, 1469. Bibliographers doubt the genuineness of this date; maintaining that, as not infrequently happened, an x was omitted by mistake in printing the Roman figures, which would make the date 1479 and not 1469. But, putting aside all other considerations, it has been proved by documentary evidence that Lavagna, banished from Milan for homicide in 1465, could not have returned until after the pardon granted him on December 16, 1469. The Lavagna claims, therefore, seem to be quite out of the question.

With Lavagna ruled out, the year 1471 is accepted as the date when printing was introduced into Milan. On August 3 of this year, Antonio Zarotti, a native of Parma, issued his *Festus, De verborum significatione,* which still stands as the earliest dated volume printed in Milan. Later, however, Zarotti was deprived of the credit of having been the pioneer, on the ground that other printers, of no little ability, preceded him, even though no examples of their work have been preserved. Documents in the archives prove, for instance, that in March, 1469, Antonio Caccia, of Ceresole d'Alba, a doctor of medicine, agreed before a notary to teach Galeazzo Crivelli, a Milanese nobleman, *scrivere libros in forma cum impressione.* In April, 1470, the Milanese Ambassador at Venice favours the request of a certain Antonio Planella, or Pianella (a name hitherto unknown in the annals of printing), to be allowed " to settle in Milan and to make printed books, and (he) makes much better letters than those of Rome," and he asks for a privilege to last ten years. In September, 1470, the privilege was granted, but for five years

Cor mundus crea in me deus ⁊ spiritū rectus innoua in uisceribus meis ne proici as me a facie tua spiritum sanctū tuus ne auferas a me. ℣. ob.

Sanera quesumus domine oblata sactifica. ⁊ corda nostra sancti spūs illustratione emunda. Per. in unitate eiusde. ꝑ.

Per xpm dominū nostrū. Per quē te supplices rogamus. ⁊ petim⁹ ut sicut nobis eterne securitatis aditū passione domini nri ihesu xpi. ⁊ spūs sancti illuminatione reserasti. sic etiaz tranquillitatez uite ꝑsentis indulgeas. p quā tāti doni participes deuotio quieta proficiat. ut negligētie terroz illat⁹ ad fidei trāsferat⁹ augumētuz. Per eundez xpm. conf.

Redde michi letitiam salutaris tui ⁊ spu principali ꝓfirma nos deus alleluia. ℣. Accedite ad altare dei purificate corda uestra et replemini spu sancto sumētes corp⁹ et sanguinez xpi in remissionē peccatoz alleluia. ℣. Q̄ doni.

Sancti spūs domine quesum⁹ corda nr̄a mudet infusio. ⁊ sui roris itima aspsione fecundet. Per. d. in unitate eiusde. ℣.

Omine deus ops. cui iceni. astat exercit⁹ angelorū cum tremore quoz seruit⁹ inuentū sup ne inspiratiōis. ⁊ igne ꝓuerti di uini amoris. dignare respicere et bene ✠ dicere hāc creaturā in cēsi. ut oēs langor inside odore ipius sentiētes effugiāt. ⁊ sepent a plasmate tuo quod ꝓtioso sanguine redemisti. ut nūquā ledat⁹ a morsu antiq serpentis. Qui. te.

Benedic ✠ domine creaturas istas panis. sicut benedisti quinq3 panes in deserto. ut oēs gustātes ex eo. accipiāt tam corporis quā aie sanitatē. Per. ℣.

Bene ✠ dic quesumus. domine creaturā istā. ill. ut sit remediū salutare generi hūmano. ⁊ pr̄a p inuocatiōez nois tui. ut quicūq3 ex ea sumpserit. corporis sanitatē ⁊ aie tutellā ꝓcipiat. Per. ℣.

Deus uniuerse carnis. q noe et filiis suis de mundis aialibus ꝓcepta dedisti. quinq3 sicut olera herbarū humano generi qua drupedia munda edere pmisisti. q agnū in egypto moysi ⁊ populo tuo in uigilus pasce comedere ꝓcepisti. in figura agni domini nri ihesu xpi. cui⁹ sāguine oia primogenita tibi de mundo redemisti. ⁊ in illa one primogenitū i egypto ꝓcutere ꝓcepsti. seruās populus tuū agni sāguine ꝓnotatus digna re domine bene ✠ dicere ⁊ sanc ti ✠ ficare has ouiuz mundarū carnes. ut quicūq3 ex populis tuis fidelibus. ex eis omnes comederint cuz omni benedictione celesti: gratia tua sacramenti replentur in bonis. Per dominum.

Finis

Antonij patria parmensis: gente zarotte:
Primus missales imprimis arte libros.
Nemo reprotes nimius se iactet. in arte
Audere plus tantū. q̄s pepisse ualet.
Impressum in alma ciuitate mediolani. anno Sccce lxxv decimo. kalen. aprilis. per Antonium Zarottus parmensem.

maggior obliuione. Et pero di maggiore desiderio & alle gressa a rimirare che non seria stato .xxv. secoli a Neptu no amirare lombra della naue. Or se in cosi puo che di tempo quance uno punto si ricoglie piu amiratio ne & allegressa che in anni .2790. chiaro appare come impossibile a notificare ne i pensiero ne in ditto ne i fatto Letargo si expone in due modi. letargus copiosus in leti tia. & letargus sie morbus obliuionis. si che qual si uoglia si toglia uiene alla intentione dellauctore. Argos in gre co sie la naue .a. Cosi la mente. Qui fa la comparatio ne come chiaro appare aquella luce. cioe al summo bene il quale obietto della uoluntade. & pero e impossibile che li beati vogliano mai altro che uolere uedere lo creatore.
Santo Thomaso libro tertio contra gentiles. Videntes deum iperpetuū eum uidebunt. Et Dionisio. Deus conuer tit oia ad se ipsū tāqua ad ultimū finē. & ipe é ultius finis nester. cū solū ipso fruēdū é. ipse. n. é. obiectū uoluntatis.
b. O mai sera. Qui tocca tome omai al fine della sua poetria & che tale proportione bauera sua parlatura alla sua memoria quale proportione bae la lingua de fanciulli allo effeze delle cose .c. Non per che. Or lauctore ba ditto di sopra tre persone. qui uol dire che esse sonno una diuina essentia come appare. Ma per lausta: or dicello ellae pure una essentia: ma io uenia prendendo ualore guar dando in essa. si chio mi mutaua ame medesmo dboza in bo ra. Nella profunda. cioe nella essentia diuina. Parue mi tre. cioe tre persone cioe pater & filius & spiritus san ctus .d. Ellus dalaltro. cioe che quello parea inluno ch' ilaltro. & ciascuno dana & ciascuno riceuea. nota qui le relatiōi delle psone .d. Iri da iri. cioe si cōe i larcbo ce leste si uede diuersi colori. ch' luo coloze i esso riceue & dae. cosi in quella usione. & dice chel terzo parea fuogbo che lo spirito santo il quale egualmente procedea dalle due perso ne. cioe dal padze & dal figliuolo.
e. O quanto e corto: Qui mostra che ne sua fauella ne suo exemplo non esufficiente aquello che uide dicen do: lo mio ditto non esufficiente al mio concepto. nel mio concepto alla uxione: ficbe nō basta adire io dico puo cbo. ma conuerrebbesi dire io dico nulla .f. O luce e terna. Qui uuol mostrare come la persona del figbolo li apparue in effigie nel similitudine bumana: & mirando quel la cercbaua di potere uedere come la bumanita era conjun ta cō la diuinitade: la q̄l cosa nō poteo uedere per che solo il creatore lo sae: & dice oluce eterna. cioe o diuinita. Che sole ite fidi. che stai ite medesma .g. Sola tintendi cioe nulla creatura ti puo intendere tutta. si che tu sola in tendi. & si come sei intellecta date & sei intendente che tu tintendi. Tu ame arridi. cioe aprimuti unpuocbo.
.b. Quella circulation. Cioe nelle tre persone che map pareuano incerculation le quali reflecteuano la suoi raduj luna nelaltra secondo chio uedea dentro dase non diuerso

imme guardando una sola paruenza
mutandomi io ame si trauagliaua
Nella profonda & chiara subsistenza
dellalto lume paruemi tre giri
di tre colori & duna contenenza
E lun dallaltro come iri da iri
parea riflexo el terzo parea fuoco
che quinci et quindi igualmente sispiri
O quanto e corto il dire & come fioco .e.
almio concetto & questo aquel chio uidi
e tanto che non basta adicer puoco
O luce eterna che solo inte sidi .f.
sola tintendi & da te intelletta .g.
& intendente te ame arridi
Quella circulation che si concetta .h.
parea inte come lume riflesso
dagliocchi miei alquanto circonspetta
Dentro dasse del suo colore isteso
mi parue pinta della nostra effige
per chel mio uiso in lei tuttera messo
Quale il geometra che tutto saffige .i.
per misurar lo cerchio & non ritroua
pensando quel principio ondelli indige
Tal era io aquella uista noua
ueder uolea come si conuenne
lymago al cerchio & come ui sindoua
Ma non eran da cio le propie penne
se non che la mia mente fu percossa
da un fulgore in che sua uoglia uenne
Alalta fantasia qui mancho possa
ma gia uolgea il mio disio il uelle
si come rota che igualmente e mossa
L amor che muoue il sole & laltre stelle.

di colore mapparue la nostra effigie perchel mio uiso era tutto messo alei guardare .i. Qual il geo metra. Qui exemplifica cōe non sapea come douere uedere tale coniunctiōe. ne anche come potesse cogliere ordine di considerare quelle per la sua equalitade. & dice si come lo geometra: cioe lo misuratore quando uuole misurare la circonferentia del cercolo ello ignora inche parte della circonferentia sia lo principio de misurare & non si sae trouare. cosi dice lauctore era intale uisiōe chio non potea ne sapea cogliere ordine nel intelletto mio come quella effigie fosse infra esse primo. come mi uenisse inuisione che luogo teneste tra esse Visindoua. cioe cōera tale coniūctione. & e sindoua uerbo informatiuo che procede dallo intelletto di formarsi da cagioni. cioe donde la cagiōe di tale effetto .k. Ma nō erā. cioe la pprieta dellauctore & dogni itelletto creato Vndē santo ambrosio. Impossibile est scire quomodo filius a patre sit genitus. meus defficit. nox silet non hominum tantum sed angelox. Super angelos & super omnem sensum est. credere iubemur. discutere non permittimur. idenim licet scire quod natus sit filius: sed non licet discutere quem admodum. nisi ex gratia dei oculus intellectiuus ad hoc illustretur. .l. Se non che. Cioe a la excellēria di tale cagiōe mācba la fantasia & la uoglia dellauctore ꝑsiderādo chera impossibile auedērla a crea tura: fu mossa & uolta da q̄llo amore che muouelo sole & laltre stelle: lo q̄le sie esso dio che uiue & regna ilsecula seculox. Amen.

MEDIOLANI. FINIS .MCCCCLXXVIII.

64. 1478. Milan. *Comedia di Dante.* Ludovicus and Albertus, pedemontani.
(National Library, Florence, 10½ x 7 inches)

diſparſe uia. Andata che fu labbadeſſa l capitulo el ue-
ſcouo eſſendo turbato et indignato uerſo de lei incomen
cio adire parole molte ingiuriose et riprendendola aſpe
ramente: ella riſpoſe. Hor penſate bene meſere quello
che uoi dite. Et quello ueſcouo conſiderando con dili-
getia che in lei nō era ſegno che fuſſe grauida: et alhora
ello fu turbato/et irato contra quelli che lhaueuano ac-
cuſata/et penſaua di dare grande punitione a quelli che
lhaueuano accuſata/tanto era turbato contra de loro:
ma la dicta abbadeſſa referendo el miraculo de la madre
de chriſto Ieſu tutti bene edificati/et conſolati: alhora
laudarono e ringratiarono la glorioſa uerzene Maria:
la quale non abandona mai alcuno che habia ſperanza
in lei. Et labbadeſſa humiliata p lo dicto miraculo uiſſe
in ſancta pace con la ſua monache perſeuerando ſempre
in deuotione de la madre de Ieſu chriſto: La quale ſia
ſempre ringratiata in ſecula ſeculorum. Amen.

Dentro da Milano e doue ſtato impronta.
Lopra beata de miraculi tanti.
Di quella che nel ciel monta e diſmonta:
Accompagnata cum gli āgeli e ſancti.
Philippo da Lauagna quiui ſi conta.
Eſtate el maeſtro de ſi dolce canti.

Impreſſum anno domini. Mcccc°. Lxviiii. die xviiii.
Maij.

DEO GRATIAS AMEN.

64a. 1460(?) Milan. *Alchuni miraculi de la gloriosa verzene Maria.* Filippo da Lavagna. (Brera Library, Milan)

instead of ten, on the condition — according to Planella's own wish — that no better printer should present himself. Of this Planella no further notice is found. From other documents in the archives it appears that in May, 1472, the famous Panfilo Castaldi, of Feltre, physician and " master of the art of printing," to whom local tradition attributes the invention of moveable type, was carrying on his art at Milan under privileges similar to those granted to Planella; but that, desirous of returning to Venice, whence he had come, " in order that every one may work, and make the said books," he obtained permission from Sforza, on May 5 of the same year, to remove his equipment free of duty, " and in the same way all those books made and wrought with the printing press, which he possessed in Milan." In 1868 a statue of Panfilo Castaldi was erected in Feltre, to commemorate his achievements.

A month after Castaldi had left the city, there was formed the earliest typographical partnership on record. It was organised on June 4, 1472, between Zarotti, who had already been living in Milan for a year, the priest Gabriele Orsoni, of Cremona, Gabriele Paveri Fontana, of Piacenza, Pier Antonio, of Castiglione, and the humanist, Cola Montano. This company, which was to have lasted for three years, was dissolved after fourteen months by Cola Montano, who, on August 6, 1473, joined with Filippo da Lavagna and Cristoforo Valdarfer, of Ratisbon, in a new partnership.

Until further evidence is discovered, Zarotti must stand as the earliest Milanese printer who has left examples of his work behind him. His volumes issued in Milan cover the years 1471 to 1496. Among his most beautiful and most important volumes are the *Pomponii Mellae Cosmographia* of 1471 (*Plate* 67a), and the *Missale totius anni secundum morem Ambrosianum* of 1475 (*Plate* 63), which was the first Missal to appear in printed form.

The colophon records the importance of the event and preserves the glory of the printer:

ut in aut̃ scrip exemplaꝝ cetera in medio prime col. pena aut̃ huius legis ẽ cumlo in quadruplũ ut. C. ad. l. iul. de repe. l. i. crimnalis extra ordinem ut. ff. ad. l. iul. de repe. l. de cumlo. C. hodie.

d¶ De annona hec lex locũ habet quotiens quis facit ut annona carior siet. ẽ penna in ea statuta sc. aureoꝝ. ut ff. ad. l. iul. de annon. l. puto. acetur.

e¶ De residuis. hec lex locũ habet qñ aliqd supfuerit ex ea qua administratione publica. ꝝ ipse in usus suum conuertit cui erat illa administratio cõmissa ut. ff. ad. l. iul. pecu. l. i. ꝝ. l. iij. C. lege. pena autem huiꝰ legis est in tertia parte ꝗm accepit amplius quam debet q̃ pia. sic dicit ut esset in quadruplũ uel dic amplius tertia parte quia punitur in suplũ. ꝝ in tertia parte simpli ut. ff. ad. l. iul. pecul. l. iij. C. sed ꝝ qui pecuniam in fi. maxie quia pene restringende sunt. ut. ff. de pe. l. interpretatione.

f¶ Subiciunt. leges.

g¶ Earum. l. legũ nã in contractibus ꝝ alys ogne debent de iuꝰ fortuꝝ effectum ꝝ non sorciuntur iudicat lex non valere ut. C. de le. ꝝ con. l. non dubiũ. Item in crimnalibus uarie constituũtur penne. quarum quedam sunt ordinarie q̃. habent certam penam aliqua lege inducẽtur

darum ¶ lex iulia de annona ¶ lex iulia de residuis que de certis capitulis loquuntur ¶ anime quides amissionem non irrogant. alys autem penis cos subiciũt qui precepta earum neglexerunt. ¶ Sed de publicis iudicijs hec expo

Opere completo referatur laus ¶ gloria Christo
Et nos conseruet aggressumq; ad maiora prestet.

patet per multas rubricas ff. de publi. iudi. ¶ in sequentibus. Alie sunt extraordinarie ut. ff. ad turpi. dam priuatis ¶ ff. de extraordi. cri. l. i. ¶ in sequentibus. atque ad hoc de publi. iudi.

h¶ Quinto ideꝰ longiori digito cum quo quis tangere potest alium quam cum alys qui dicit medius.

i¶ Iudex in iudicem ideꝰ est per aliam dignitatem qui dicitur in ceremoniis dic. nisi tus quod hec dicta sunt ut sunt index siue demõstratio aliorum dicendorum. sicut ¶ sub gallina omnes ẽmittuntur. ad hoc in illo alia faciat ova. ¶ idem in ly. qui accipiũtur a columbis.

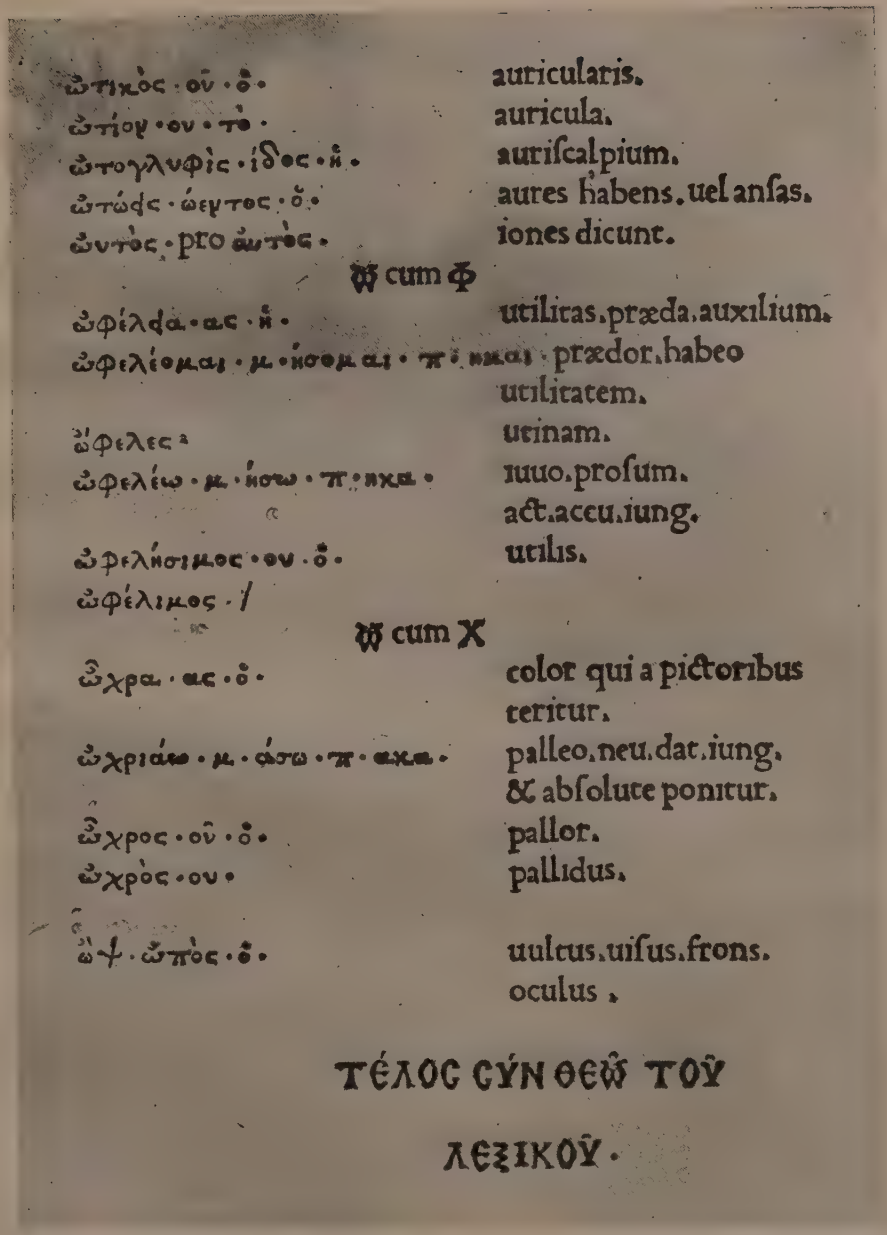
l¶ Aduentura ẽ ut. ff. de publi. iudi. p totũ librũ usq; ad librũ de appellationibus qui sequitur.

suum ¶ ut nobis possibile sit summo digito ¶ qñ p iudicẽ ea tetigisse aliogñ diligẽtior eorum scientia nobis ex lationibus digestorum seu pandectarum libris deo p picio aduentura est.

Finis.

Hoc institutionum opus summa cũ diligentia p spectabilem virũ dominum Nicholaẽ de tonsis legũ doctorem ciuẽq; mediolanensem emẽdatum: per prudentes viros Leonardum pachel Oldoricumq; sarcocẽcellen ex idustri olagẽte theutõica ꝑ patriaq; bauaria i huius mirabilis opifici exercitio consocios Mediolani Impressum ẽ completũq; feliciter secundo Idus octobres. Anno a natali xpiano. M.cccc.lxxviij. anno primo ducatus Illustrissimi principis Johannis Galeaz Marie uicecomitis ducis Mli ꝑpie angleq; comitis.

65. 1478. Milan. *Justiniani Institutionum Opus*. Leonardus Pachel and Oldoricus Scinzenzeller. (Brera Library, Milan)



ὠτικὸς · οῦ · ὁ · auricularis.
ὠτίον · ου · τὸ · auricula.
ὠτογλυφὶς · ίδος · ἡ · auriſcalpium.
ὠτώδης · ώεντος · ὁ · aures habens. uel anſas.
ὠυτὸς · pro ἀυτὸς · iones dicunt.

ϕ cum φ

ὠφίλεια · ας · ἡ · utilitas. præda. auxilium.
ὠφελέομαι · μ · ήσομαι · π · ημαι · prædor. habeo utilitatem.
ὤφελες · utinam.
ὠφελέω · μ · ήσω · π · ηκα · iuuo. proſum. act. accu. iung.
ὠφελήσιμος · ου · ὁ · utilis.
ὠφέλιμος · /

χ cum χ

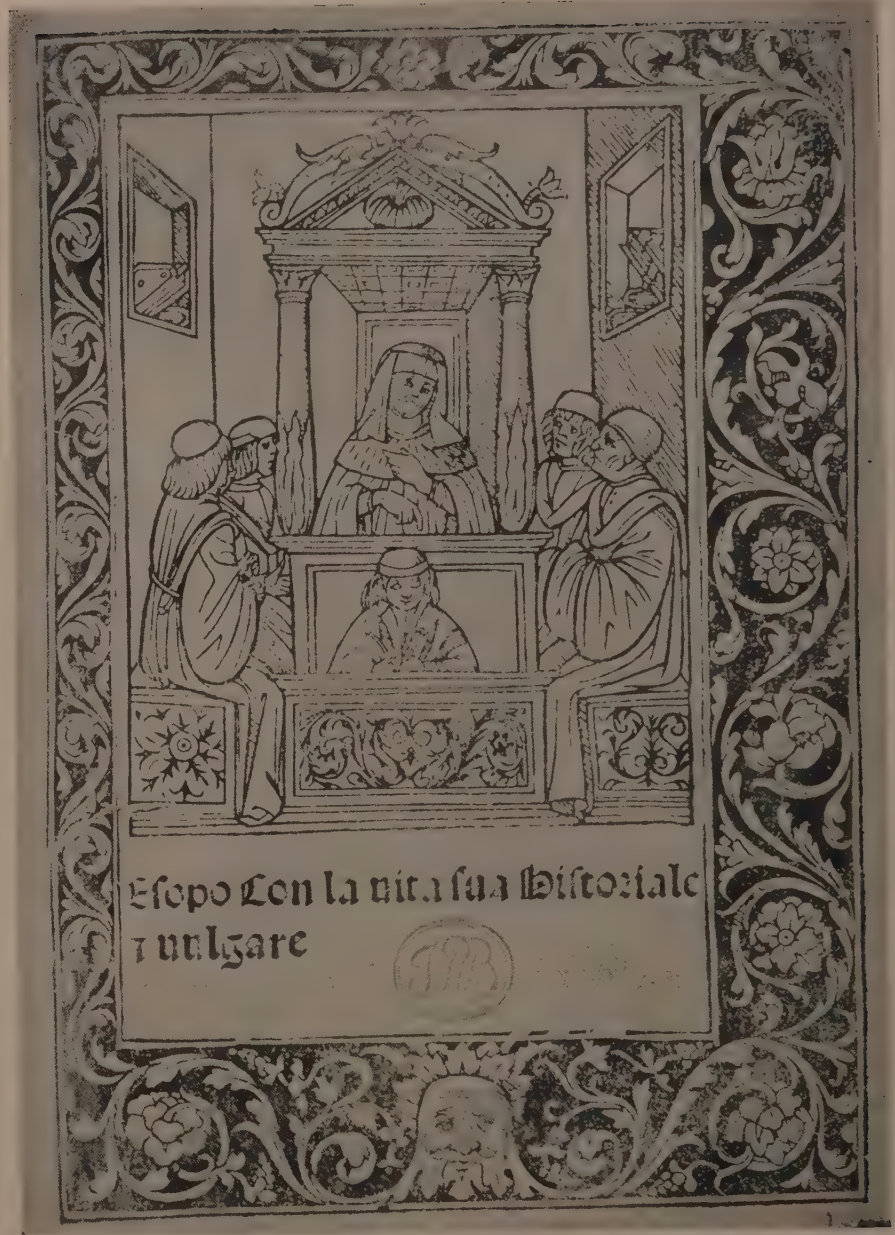
ὤχρα · ας · ὁ · color qui a pictoribus teritur.
ὠχριάω · μ · άσω · π · ασα · palleo. neu. dat. iung. & abſolute ponitur.
ὦχρος · οῦ · ὁ · pallor.
ὠχρὸς · ου · pallidus.

ὤψ · ὠπὸς · ὁ · uultus. uiſus. frons. oculus.

ΤΈΛΟϹ ϹΎΝ ΘΕΩ̃ ΤΟΥ̃

ΛΕΞΙΚΟΥ̃ ·

66. 1480c. Milan. *Joh. Crastoni Lexicon graeco-latinum.* [Dionysius Paravicinus or Joh. Ant. de Onate]. (Brera Library, Milan)



67. 1498. Milan. *Esopo con la vita sua historiale et vulgare.* Guillermus le Signerre. (Brera Library, Milan)

Antoni patria parmensis, gente zarotte,
Primus missales imprimis arte libros.
Nemo repertorem nimium se iactet in arte.
Addere plus tantum quam peperisse valet.

Zarotti died in 1510, when sixty years of age.

Dibdin has this to say of these two printers: "The printing of Zarotus is distinguished for its evenness, firmness, and legibility; and his letter comes nearer to Jenson's type than the generality of that of contemporaneous printers. Philip de Lavagnia is also a printer of great elegance; but his type is perhaps rather too tall and close for perfectness of symmetry. He had, as well as Zarotus, a fine taste in the selection of authors."

Ludovicus and Albertus of Piedmont gained their place in the Milanese typographical hall of fame by printing, in 1477–1478, their *Comedia di Dante* (*Plate* 64), which was known as the Nidobeatina edition because it was produced under the patronage of Martin Paul Nidobeato. This volume is excessively rare.

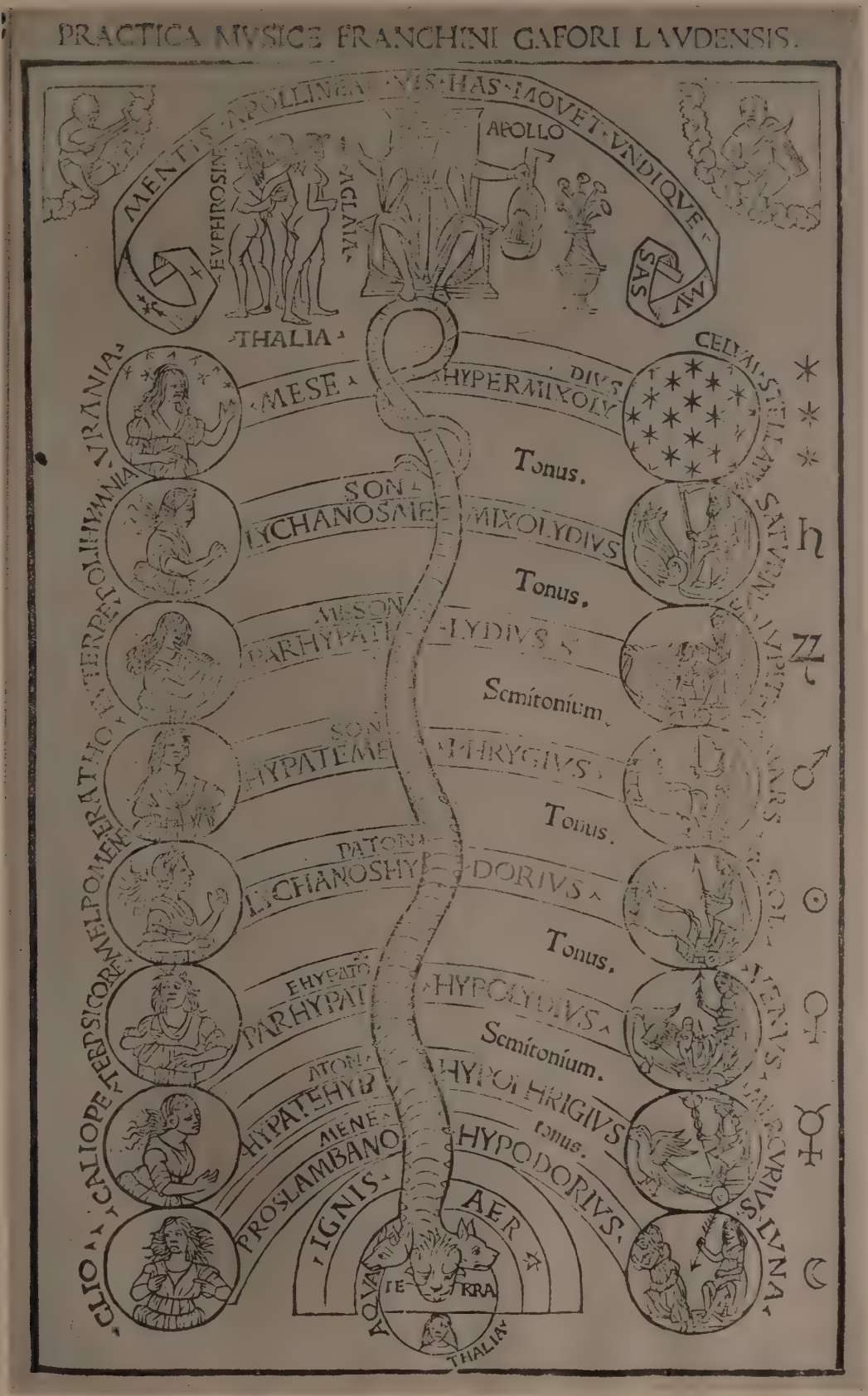
Another interesting figure in the annals of printing in Milan is Leonardus Pachel. He was in partnership with Oldoricus Scinzenzeller from 1478 until about 1487, during which period the famous *Justiniani Institutionum Opus* of 1478 (*Plate* 65) was issued. Pachel was located in Milan some years earlier than is indicated by the dates upon his books, for in 1474 he appeared as a witness to a contract between Christopher Valdarfer, Filippo da Lavagna, and Cola Montano. From 1488 until his death, in 1511, Pachel printed on his own account, and volumes issued from 1487 to 1500 also show Scinzenzeller's independent imprint.

There were two other Pachels who printed in Milan — Henricus (perhaps the brother of Leonardus) and Johannes Angelus, who succeeded Henricus in 1500. Of this latter typographer, who issued volumes as late as 1533,

angulus,iiſdem opibus:ſed minus diues.Cæ terum ſolo.etiam ditior & adeo fertilis eſt ut frugum genera non cum ſerantur modo benignißime procreet:ſed quædā profūdat etiā nota.hic antheus regnaſſe dr .& ſignū quod fabulæ darum prorſus oſtendit collis modicus reſupini hominis imagine iacentis illius ut incolæ ferunt tumulus·unde ubi a'i qua pars eruta eſt ſolent Imbres ſpargi:& donec effoſſa repleantur eueniunt hominum pars ſiluas frequentant minus q̄ quos modo diximus uagi pars In Vrbibus habitāt quarum ut inter paruas opulentißimæ habentur procul :a mari gildano duibritania propius aūt ſala & Lixio flumini luno proxima.ultra eſt colonia & fluuius gna & unde initiū feci mus āpeluſia in nīm iam fretū uergens promontoriū operis huius atq; atlantici littoris terminus : : . FINIS

POMPONII MELLAE COSMOGRAPHIAE LIBER EXPLICIT :
Mediolani ſeptimo kalendas octobres Mil/leſſimo quadringenteſſimo ſeptuageſſimo PRIMO.

67a. 1471. MILAN. *Pomponii Mellae Cosmographia.* [Antonius Zarottus] (Brera Library, Milan)



68. 1496. Milan. *Franch. Gafurii Practica musicae.* Guillermus le Signerre.
(Brera Library, Milan)

M. Tullii Ciceronis Academicarũ Quæstionũ liber Prius: Qui primus falso iscribebatur pars libelli Ciceronis de philosophia.

N. Cumano nuper cum mecũ Atticus noster esset, nũciatum est nobis a. M. Varrone, uenisse eũ a Roma pridie uesperi: & nisi de uia fessus esset, cõtinuo eum ad nos uentu
i tũ fuisse. Quod cũ audissemus, nullã morã interponẽdam putauimus quin uideremus hominẽ nobiscũ & studiis eisdẽ: & uetustate amicitię coniunctũ. Itaq; confestim ad eũ ire perreximus: paulũq; cum eius uilla abessemus ipsum ad nos uenientem uidimus: at q; illum cõplexi (ut mos amicorũ est) satis cum longo iteruallo ad suam uillam reduximus. Hic pauca primo atq; ea pcõtãtibus nobis: Et si quid forte Roma noui Atticus, Omitte ista quæ nec percontari nec audire sine molestia possimus quæso inquit: & quęre potius & quid ipse noui. Silent enim diutius musæ Varrõis quã solebant: Nec tamẽ istũ cessare: sed celare quæ scribat existimo. Minime uero inquit ille. Intempantis. n. arbitror esse scribere quod occultari uelit. Sed habeo opus magnũ in manibus: q; iam pridem adhunc eũ ipsum (me aũt dicebat) quædã institui quę & sunt magna sane & limãtur a me politius. Et ego ista qdẽ iquã. Varro iã diu expectãs: nõ audeo tamẽ flagitare. Audiui eni e Libõe nostro cuius nosti studiũ (Nihil. n. eiusmodi celare possumus) nõ te ea itermittere: sed accuratius tractare: nec de manibus unq̃ depõere. Illud aũt mihi hoc ante tempus nunq̃ in mentem uenit a te requirere. Sed nunc postea q̃ sum ingressus res eas quas tecum simul dicere mandare monumẽtis philosophiamq; ueterẽ illã a Socrate ortã latinis litteris illustrare, quero qui dem cur cum multa scribas genus hoc pretermittas: pręsertim cum & ipse in eo excellas & id studiũ totaq; ea res longe cęteris & studiis & artibus antecedat. Tũ ille rem a me sæpe deliberatã & multum agitatã requiris. Itaq; non hæsitans respondebo: sed ea dicã: quæ mihi sunt i promptu, q; ista ipsa de re multũ (ut dixi) & diu cogitaui. Nam cum philosophiã uiderẽ diligentissime græcis litteris explicatã, existimaui si qui de nostris eius studio tenerentur si essent græcis doctrinis eruditi, græca potius q̃ nostra lecturos. Sin a grecorũ artibus & disciplinis abhorrerẽt, ne hæc quidẽ curaturos: quæ sine eruditione græca intelligi non possunt. Itaq; ea scribere nolui quæ nec indocti intelligere possent: nec docti legere curarẽt: Vides aũt eadẽ ipse. didicisti. n. nõ posse uos. T. Fannii aut Rabirii similes esse: qui nulla arte adhibita de rebus ante oculos positis uulgari sermõe disputãt. Nihil diffiniũt. nihil partiũtur. nihil apta interrogatione cõcludunt. nullã denicq; esse artẽ nec dicẽdi nec differendi putãt. Nos aũt præceptis dialecticorũ: & oratorũ etiã (quoniã utrãq; uim uirtutẽ esse nostri putant) sic parentes ut legibus, uerbis quanq̃ nouis cogimur uti: quę docti (ut dixi) a grecis petere mallẽt: idocti a nobis ne accipiũt quidẽ: ut frustra ois suscipiat labor. Iã uero philica si Epicurũ. idest si Democritũ, pbarẽ, possem scribere ita plane ut Fannius. Quid est. n. magnũ cũ causas rerũ efficiẽtiũ sustuleris de corpusculorũ (ita enim appellat atomos) concursione fortuita loqui. nostra tu philica nosti quæ continentur ex effectione: & ex materia ea: quã fingit & format effectio. Adhibenda enim Geometria est. quoniã quibusnã quisq; enunciare uerbis: aut quẽ ad intelligendũ poterit adducere hæc ipsa de uita & moribus: de expetendis fugiendisq; rebus. illi enim simpliciter pecudis & hominis idẽ bonũ esse censent. apud nostros enim non ignoras quæ sit & quanta subtilitas. Siue enim Zenonẽ sequare, magnũ est efficere ut quis intelligat quid sit illud uerũ & simplex bonũ: quod non potest ab honestate sciungi. Quod bonũ quale sit negat oino Epicurus sine uoluptatibus sensum mouẽtibus nec suspicari. Si uero Academiam ueterem persequamur: quã ut scis non probamus, q̃ erit illa acute explicãda nobis: quã argute: q̃ obscure etiam contra Stoicos differendũ. Totum igitur illud philosdphiæ studium mihi quidẽ ipse sumo: & ad uitæ cõstantiã quãtũ possum: & ad delectationẽ animi: nec ullũ arbitror (ut apud Platonẽ est) maius aut melius a diis datũ munus homini. Sed meos amicos in quibus ẽ studiũ Græciã mitto. id est ad grecos ire iubeo: ut ea a fontibus potius hauriãt q̃ riuulos consectẽtur. Quæ autẽ nemo adhuc d xerat: nec erat unde studiosi scire possent, ea quantum potui (nihil enim magnopere meorũ miror) feci ut essent nota nostris: a græcis enim peti non poterant. ac post Lelii nostri occasum uel a latinis quidẽ. & tamen in illis ueteribus nostris quæ Menippũ quidẽ imitati nõ interpretati quadã hilaritate conspersimus, multa admixta ex intima philosophia: multa dicta dialectice quæ quo facilius minus docti itelligerẽt, iocũditate quadã ad legendũ iuitati i laudatiõibus in iis ipsis antiquitatũ prohœmiis philosphię: scribere uolumus si modo consecuti sumus. Tũc ego. Sũt inq̃ ista Varro Nã nos in nostra urbe pegrinãtes errantesq; tanq̃ hospites tui libri quasi domũ deduxerũt: ut possemus

69. 1498–1499. Milan. *M. T. Ciceronis Opera omnia.* Alexander Minutianus.
(Laurentian Library, Florence, 11 x 6⅜ inches)

Doctor Biagi selected a page from his *Missale sec. morem s. Ambrosii* of 1522 (*Plate* 70).

The name of Dionysius Paravicinus is closely associated with the publication of the earliest Greek volumes. He issued, in 1476, that excessively rare *Epitome octo partium orationis* of Constantine Lascaris, which is the earliest Greek book known. It was printed under the supervision of Demetrius of Crete, who, although born in Crete, was the son of Milanese parents. This is the only volume on which the name of Paravicinus appears, even though authorities are inclined to credit him with several other publications. Among these is the *Joh. Crastoni Lexicon graeco-latinum* (*Plate* 66) printed in Milan, about 1480. Some think this volume was the work of Johannes Antonio de Onate, who was a well known printer of that period in Milan, at first associated with Benignus de Onate, and later operating by himself.

The first book printed in Milan to contain engravings on copper was the *Practica Musicae* of Franchino Gafuri de Lodi (*Plate* 68), issued by Guillermus le Signerre in 1496. This is an extremely rare volume, and is in folio form. The cost of the publication was borne by Giovanni Pietro de Lomazzo.

Le Signerre came to Milan from Rouen with his brothers, and produced beautiful illustrated editions. Among these was also the *Esopo con la vita sua historiale et vulgare* of 1498 (*Plate* 67), issued at the expense of Gottardo da Ponte. It contains a large number of interesting woodcuts.

Guillermus le Signerre died in 1523, at the age of seventy.

Alexander Minutianus, of San Severo, first appears in the typographical history of Milan in 1486, as a publisher. Minutianus was an ardent humanist. He was highly educated, and brought to Milanese printing the same scholarship and culture which Aldus Manutius had disseminated in Venice. The work for which he is given greatest credit is the magnificent edition of *Cicero* (*Plate* 69), which was actually printed by the Le Signerre brothers,

but at the home of Minutianus, at his expense, and under his direct supervision. These four beautiful folio volumes appeared during 1498–1499. It was the first complete edition of Cicero's works.

Another edition bearing the imprint of Minutianus is the *Tacitus* of 1517, which is famous because it became the earliest instance of prosecution for pirated literature. In this publication, Minutianus had reprinted page for page an edition which Beroalde had previously issued in Rome without having taken the trouble to secure the *imprimatur* of the Pope. Beroalde caused Minutianus to be summoned before the Court of Rome. The latter made full acknowledgment, and received the Pope's pardon, as is evidenced by a note at the end of the volumes, which records the fact that he was absolved of all punishment or censure.

Milan produced over eight hundred *incunabula.*

AD dei et sanctorū gloriā et honorem: ad sancte Mediolanensis ecclesie laudē et decorē: ad venerabiliū sacerdotū cōmoda ⁊ vtilitatē: atqz ad deuotiōis fideliuz augmentoz et salutē: Ecce Missale secundū institutionē sanctissimi Pastoris nostri Ambrosij: orthodoxe ⁊ vniuersalis ecclesie doctoris eximii ⁊ irrefragabilis: tam diligenti indagatione reuisum: sedula examinatione castigatū: tacili pfectoqz ordine digestū: p venerabilē dominū Presbyterū Franciscū C rispū: quod omnibus recta sentientibus mirabile videri possit. Que autez correcta: addita: ⁊ imutata sunt: vt ⁊ superioꝝ ⁊ eruditissimoꝝ autoritate munita subsisterēt: oia plurimoꝝ ex eis sunt trutinata bilance: ⁊ recto discussa iudicio. Inter quos Reuerēdus. D. Ruffinus bellingerius: dū Reuerēdissimi. D. D. Archiepi Mediolani vices ageret: oia cōfirmauit. Reuerēdus. D. Franciscus L adi † ,ius epus L aodicēsis probatissimus accuratissime reuisit ⁊ approbauit: atqz ad † plurima doctā manum apposuit. Reuerēdi Dñi Ordinarii maioris ecclesie Mli pariter cōmendarūt. Quis fere peritoꝝ sacerdotū cetus: quos puer sa nō vexat emulatio: vnanimiter collaudat: ⁊ desiderāter expectat. † † Quod opus singulare q̄plurimis ornamētis īsignitū: Johā † † nes Jacobus ⁊ fratres de L egnano Ambrosiani officii zelo feruidi: suis copiosis ipēsis solerter excuti ,curarunt.

Cum priuilegio.

.1522.

CAR

JPB

70. 1522. Milan. *Missale sec. morem s. Ambrosii.* Joh. Angelus Scinzenzeller.
(Brera Library, Milan, 11½ x 8 inches)

VCOLICA VT FERVNT DICTA SVNT A CV/
STODIA BOVM IDEST... FRECIPVA
ENIM SVNT ANIMALIA APVD RVSTICOS BO
ues .Huius autem carminis origo uaria é .Nam alii dicunt e
o tépore quo Xerxes psarx rex iuasit græciam:cũ omnes intra
murum lateret /nec possent more solito dianæ sacra pfolui:p/
uenisse ad montes laconas rusticos & in eius honorem hymnos
dixisse. Vnde natũ carmen bucolicum ætas posterior celebrauit .Alii dicunt bo/
restem cum dianæ fascelidis simulacrũ raptum ex scythia adueherẽ:& ad siciliam
esset tempestate delatus:completo anno dianæ festũ celebrasse hymnis/collectis
nautis suis & aliquibus pastoribus conuocatis:& exinde pmansisse apud rusticos
cõsuetudinem. Alii non dianæ sed apollini nomio cõsecratũ carmen hoc uolunt:
quo tempore admeti regis pauit armẽta .Alii rusticis numinibus a pastoribus di
catum hoc asserunt carmen:ut pani.faunis.ac satyris.Et hic est huius carminis ti/
tulus .Qualitas autem hæc est/scilicẽt humilis caracter. Tres enim sunt.humilis.
medius.grãdiloquus:quos omnes in hoc inuenimus poeta.Nam in æneide gran/
diloquũ habet.In georgicis mediũ.In bucolicis humilem/p qualitate negocioꝝ
& psonarꝝ .Nam psonæ hic rusticæ sunt simplicitate gaudẽtes. Scilicẽt a quibus
nihil altum debẽt requiri.Adhibẽtur hæc ad carmẽ bucolicũ:p deb& quarto pe/
de terminarẽ partẽ orationis:qui pes si sit dactylus/meliorem efficit uersum.ut
Nos patriæ fines & dulcia.Primus etiam pes secũdũ Donatum dactylus esse de/
bẽt:& terminare partem orationis.ut Tityre.Quam legem Theocritus uehemẽ
ter obseruat: Virgilius non adeo .Ille enĩ in paucis uersibus ab ista ratione deui
auit:hic eum in paucis secutus est. Terentianus cum de hoc metro diceret Plu/
rimus hoc pollet siculæ telluris alumnus.Noster rarus eo pastor maro. Intẽtio
poetæ hæc est:ut imitetur theocritum syracusanũ meliorem Moscho & cæteris:q
bucolica scripserunt. Vnde est prima syracusio dignata est ludere uersu Nostra
nec erubuit siluis habitare thalia.Et aliquibus locis per allegoriam agit gratias
Augusto uel alus nobilibus:quoꝝ fauore amissum agrũ recepit .In qua re tantũ
dissentit a Theocrito.Ille enim ubiq; simplex est:hic necessitate compulsus aliq
bus locis misit figuras:quas perite plerũq; etiã ex theocriti uersibus facit:quos
ab illo dictatos constat esse simpliciter.Hoc autem fit poetica urbanitate:Sic Iu
uenalis Actoris arũci spolium.Nam uirgilii uersum de hasta dictum figurate ad
speculum transtulit. Et causa scribendoꝝ bucolicorum hæc est.Cum post occisũ
iulium patrem die martiaꝝ in senatu Cæsarem/Augustus eius filius cõtra percussores
patris & Antoniũ ciuilia bella mouisset:victoria potitus/cremonẽsiũ agros qui
cõtra eum senserant:militibus suis dedit:Qui cum nõ sufficerent etiã mãtuanoꝝ
iussit distribui:non propter culpam sed ppter uicinitatem. Vnde est.Mantua ue
miseræ nimiũ uicina cremonæ . Perdito ergo agro Virgilius Romã uenit:& po
tentium fauore meruit:ut agrum suũ solus recip&.Ad quem accipiendũ ꝓfectus

71. 1471–1472. Florence. *M. Servii Comm. in Virgilii Opera.* Bernardus Cenninus.
(National Library, Florence)

FLORENCE

UNLIKE nearly every other Italian city, Florence received the art of printing from a native son instead of from a stranger. It was natural that the new art should take firm root in the " Athens of Italy." Florence was the capital of learning, and the leading humanists of the period gathered there, influencing the culture of a super-intellectual society. The city of Giotto, of Dante, of Michelangelo, and of Machiavelli could not do less than welcome the advent of " the art preservative of all arts " with open arms.

Bernardo di Cenni del Fora, later and better known as Bernardo di Cennini, was born in Florence in 1415. He was a famous goldsmith, having worked on the ornaments on the door of the Baptistry of San Giovanni, and also having made for this same building the bas-relief of the Visitation. He became interested in the rumours he had heard of an ingenious method of multiplying books, and carefully investigated it. The result was that, together with his sons, Domenico, who had assisted him in his workshop, and Pietro, who was an accomplished scholar, he established a printing office and produced the superb *Commentary on Virgil's Works* by Mauro Servio (*Plate* 71) in 1471–1472, which stands unchallenged as the earliest volume printed in Florence. For this, the printers cut their own punches, made the moulds, and cast the type with no instruction or assistance beyond a critical examination of the work of other printers.

Cennini's workship was located in the via Porta Roma, but his home was on the via Faenza. No volume other than the *Commentary* is known to have been printed by him, which makes his supreme achievement the more extraordinary. Several have been attributed to him, but with too scanty evidence to prove convincing, Brunet, for instance, suggests that a *Ciceronis de Officiis,* a *Paradoxa,* a *Laelius,* and a *Cato* are printed in the same type as the

Commentary; Manni believed that Cennini printed a *Life of Saint Catharine* in 1471 antedating the *Commentary;* and there are other volumes which have occasioned discussions.

Cennini died in 1498, and was buried in the Church of San Lorenzo, which edifice he had assisted to restore.

On November 12, 1472, only a month later than the *Commentary*, Johannes Petrus de Magontia issued his now very rare *Filocolo di Gio. Boccaccio* (*Plate* 72). The date of this volume is much disputed in spite of the colophon: *Magister iouannes petri de magontia scripsit hoc opus florentiae Die:* xii — *novembris:* MCCCCLXXII. This book is printed in Roman characters of the same general form as those of Cennini, but they are inferior in design and are not so well cut. Only one other volume is credited to Petrus de Magontia: the *Trionfi* of Petrarch, dated February 22, but with no year.

The imprint *Apud S. Jacobum de Ripolis,* which appears on the *Confessionale di S. Antonino* of 1477 (*Plate* 73), is of unusual interest. As far back as the year 1300, the Dominican nuns, who had lived in a convent at Piano di Ripoli, built a new home in the center of Florence on the via della Scala, giving to it the name of Sant' Jacobo di Rivoli, in memory of their Saint and of their place of origin. Nearly two centuries later (1476), a printing office was established in this convent, under the direction of Brother Domenico of Pistoia, the agent of the Dominicans, and Brother Pietro of Pisa, their confessor. From this office, during the years 1476 to 1484, volumes were issued which became famous in the annals of Florentine printing. In the National Library, in Florence, is treasured an autograph volume of Fra Domenico, in which is recorded by his own hand, day by day, the details of the expenses and other items associated with the printing office.

These two monks in charge of the Ripoli printing office associated with themselves, from time to time, several well known printers. Don Ippolito in

pero alli excellenti ingiengni et alle robuſte menti laſcia igranuer si diuirgilio: Acte labella donna sichonuiene chompiatoſa uoce di lectare et chonfermarla adeſſere dunſolo amante chontèta: Et qu elli delualoroſo luchano nequali leſiere armi dimarte sichantano laſciali alli armigeri chaualieri inſieme chonquelli deltoſoſano ſta zio. et chi chonmolta effichacia ama ilfermontino ouidio ſeghui ti. delle chui opere tu ſe chonfortatore. ne tiſia chura diuolere eſ ſere doue imiſurati uersi delfiorentino dante ſichantino. ilqule tu ſicchome picciolo ſeruidore molto dei reuerente ſeghuire. laſcia a choſtoro ildebito honore. ilquale uolere uſurpare chonuerghogna tacquiſterebbe danno. elle ſono tucte choſe dalaſciare aglialti in gienghi. lacichongna figliante nellalti torri diſciende auiuere afiu mi acte biſongna diuolare abaſſo. pero che labaſſezza te mezana uia. et alcione uolando bacte leſue ali nelle ſalate bonde et uiue acte e aſſai ſolamente piaciere alla tua donna: Acchui licito darti alto et baſſo luogho e ſechondo che lepiacie. dalla quale permio chonsilglio mai nòti partirai. et oue ſtareſti tu melglio che nelſuo grenbo. quali mani piu belle tipotriano tocchare. o occhi righuar dare. o uocie profferere letue parole. dacchui ſectu pure peracci dente eſci dimano et aglialtri occhi peruieni chompazienzia leri prenſioni depiu ſaui ſoſtieni. et ſechondo illoro dirícto giudicio ti diſpòni alla menda: Alcinghuectare defolli non porgiere orecchi che baſſa uolglia e accholoro che chonbeniuola intenzione tirigua rdano ingiengniati dipiaciere: Et imorſi della inuidia quanto puoi ſchifa. nedenti della quale ſe pure inciampi reſiſti. tu ſe ditale dò na ſubiecto che letue forze nondeono eſſere picciole et achontra dicienti letue piacieuoli choſe dalla lungha faticha di illario pre ueridicho teſtimonio et nelchoſpecto dituctì deltuo uulghare par lare tiſia ſchuſa ilricieuuto chomandamento cheltuo principio pa leſa: Serua adunque iporti mandati et debeni deltuo padre non eſ ſere detractore. uiui et dime: G: bocchaccio tuo factore ſempre nella mente ilnome porta lachui uita nelle mani della tua donna amore chonſerui:

Magiſter iouannes petri demagontia ſcripſit hoc opus florentiae
Die: XII: nouenbris: MCCCCLXXII:

72. 1472. Florence. *Il Filocolo di Gio. Boccaccio.* Joh. Petrus de Magontia.
(National Library, Florence)

peccato mortalmẽte × Ma el matrimonio e rato & fermo ma non puo pero domãdare el debito ſenza peccato mortale puo bem rẽdere el debito al marito & in queſto nõ pecca & quello medeſimo dicono e doctori del huomo el quale auẽdo uoto nõ ſollẽpne pigliaſſi mogliera : Nel uoto addũq; di cõtinẽtia ſono di pari cõditione mogliera & marito & ſe fãno iſieme uoto di ſeruare caſtita rõpẽdolo peccano mortalmẽte & pur lo debbono ripigliare & ſe luno lo rõpe o uuole rõpere laltro debbe ſtare fermo i obſeruarlo Se ſolamẽte uno di loro fa uoto di cõtinẽtia quello e tenuto a obſeruarlo dalla parte ſua ma pur debbe ubbidire alcõpagno a ſua domãda : Potrebbe nõ dimeno tale ſopra queſto eſſere diſpẽſato quãdo fuſſi picolo della ſua incõtinẽtia i tucte laltre coſe puo fare el marito uoto ſẽza cõſẽtimẽto della donna & debbelo obſeruare ma uoto di lũgo pegrinaggio nõ debbe fare o obſeruare ſẽza beneplacito della ſua dõna & ſpetialmẽte quãdo dubitaſſi della ſue i cõtinẽtia ſaluo ſe fuſſi uoto di cõbattere cõtro agli infedeli del quale ancora nõ debe fare ſecõdo alberto magno ſe a dadubitare della ſua mogliera × Maſe la facto debbelo obſeruare ſe non e diſpenſato dal papa & la dõna ſe uuole lo puo ſeguire Explicit : Liber : Omnis mortalium cura × Domini Antonini olim Archiepiſcopi florentini ordinis predicatorũ Qui formatus fuit florẽtie apud ſanctum × Iacobum de ripolis × M cccc × Lxx vii

Originale : Veniale : Mortale a fo × iiii
Paganiſmo × Iudaiſmo a fo × iiii
Hereſia Lexõplo Fede formata a fo × ſei
Lordine neceſſario alla ſalute a fo : octo
Apoſtaſia a fo octo Superſtitione a fo ix
Meniera di ſortilegii a fo × noue
Diuinatione Sorte : a fo × undici
Incantatione Brieui a fo × dodici
Obſeruationo di tẽpo a fo : dodici
Supbia a fo × Ingratitudine a fo × quidici
Curioſita a fo × diciocto
Curioſita ſẽſuale a fo diciãnoue
Iudicio temerario a fo uẽtuno
Ambitione a f uanagloria a f uẽti tre
Vanita a fo × pulirſi af uẽti

73. 1477. Florence. *Confessionale di s. Antonino.* Apud s. Jacobum de Ripolis.
(National Library, Florence)

1479, printed there his *Confessions of Saint Augustine,* Johannes Petrus de Magontia, already mentioned, was at one time associated with them; and Lorenzo Veneziano, who, it is thought, carried on the work of this printing establishment after it was discontinued by the convent authorities.

The nuns in the Ripoli institution served as compositors, for which service they received fifteen livres a month. The earliest volumes issued were a *Donatus* and a *Legend of Saint Catharine,* both of which achieved great success. For a time, the Convent printing office was besieged by charlatans, blind beggars, and itinerant humbugs, seeking to have printed, on the basis of charity, songs and prayers which they offered for sale. Later, under the administration of the humanist Bartolommeo Fonzio, the Press again turned out serious and important publications.

After the suppression of the monastic orders in Florence, the Convent of Ripoli became a boarding school.

Niccolò Tedesco, better known as Niccolò di Lorenzo della Magna, issued volumes of great importance in Florentine typographical history. The two most famous editions were his *Monte Santo di Dio* (*Plate* 74) and the *Comedia di Dante* (*Plate* 75).

The *Monte Santo di Dio* was written by the bishop Antonio Bettini, of Siena, and is dated September 10, 1477. It was the earliest book to be illustrated with copper engravings, the designs being supplied by Baccio Baldini, based, it is believed, upon Botticelli. There are two full-page copper plates, one showing the ladder of Prayer and the Sacraments, with a cassock-clad youth about to ascend by means of the virtues of which the rungs are made; the second consists of a full-length figure of Christ, standing in a mandorla, which is surrounded by charming little angels, upholding the frame. The third engraving, shown in Plate 74, graphically depicts the torments of hell.

Niccolò completed the *Comedia di Dante* on August 30, 1481. The suc-

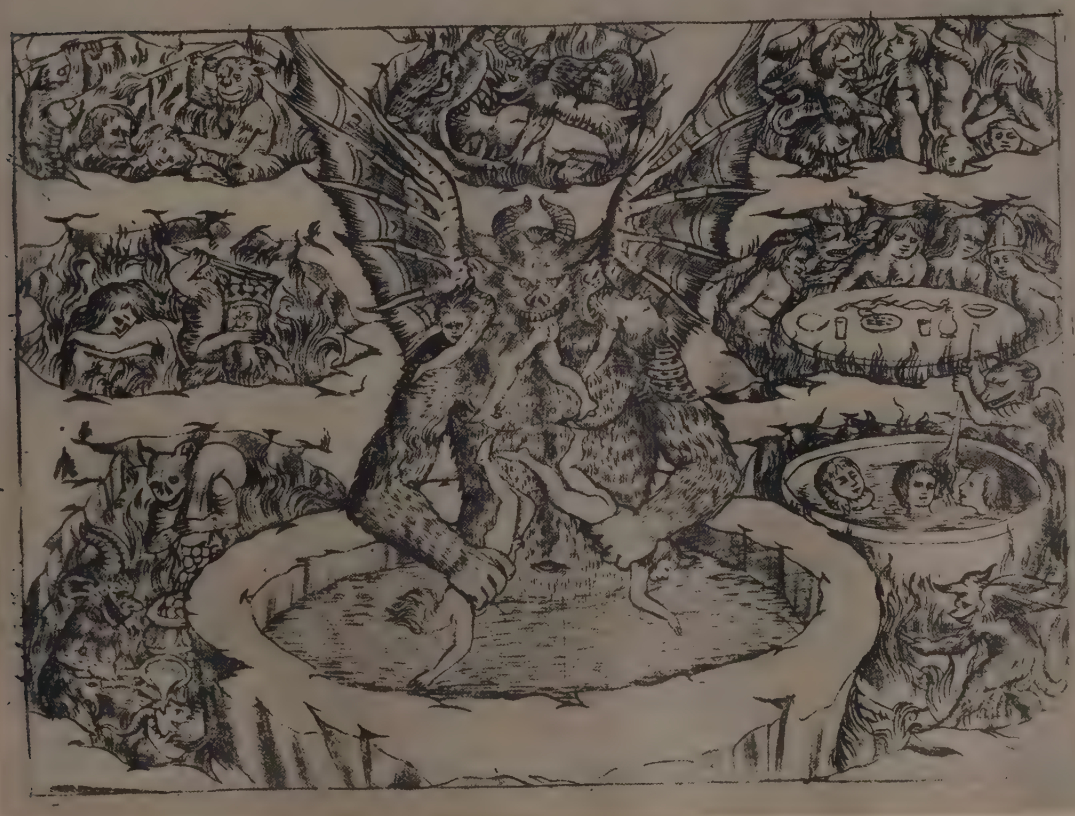
cess of the first edition of the *Monte Santo di Dio* lured him on to the use of copper plates in this more pretentious undertaking, but the *Dante* did not come up to expectations. The original intention was evidently to have an engraving to each canto; but only nineteen such illustrations appear, blank spaces being left where the others were to go. The engraving for the first canto appears in the lower margin of the page as no room was left at the top, and, because of its position, most copies are bled into the plate. After the second canto, the engravings are mostly printed on separate slips, to be pasted in their proper places. The number of engravings, completed or intended, varies in the different copies; the one preserved in the Riccardi Library, in Florence, showing twenty-three, which is the greatest number. The original cartoons for this book were also made by Baldini after Botticelli, and are still preserved in the Royal Library in Berlin.

The cost of printing the copper-plate illustrations, and the limited number of impressions the copper plate would yield, made this method of embellishing the printed page prohibitive, so we find the printer substituting woodcuts when a second edition of the *Monte Santo di Dio* was required.

Florence has the distinction of having produced the earliest edition of Homer. On December 9, 1488, the *Homeri Opera* (*Plate* 76) appeared. The two volumes were printed by Bartolommeo di Libri, from text edited by Demetrius Mediolanensis Cretensis, and at the expense of the two sons of Tanai Nerli — Bernard and Neri. The type appears to be the same as that used in the famous *Lascaris*, the earliest Greek book known, which was issued in Milan in 1476, and with which Demetrius was also associated (See *Page* 127). This type was quite probably his property.

The publication of this *Homer* made Florence the fourth city to issue volumes in Greek type, the chronological sequence being Milan, Vicenzia, Venice, Florence. In view of the fact that at this period Florence was the

Sara etiamdio canto mentale/o/uero intellectuale non peruo
ci corporali ma sarāno mētali admirationi lequali resultano
nelle menti debeati perle ueriſſime ragioni perlequali chiariſſi
ma mente comprehendono perquali cagioni debbano infi
nitamente amare et'ringratiare iddio: Et tucti libenifitii et be
ni riceuuti: Et tucti quelli che riceueranno reſolueranno inel
ſo ſommo principio et optimo fine perinfinita ſecula ſeculorū
Obeatiſſimo regno diparadiſo. Obeatiſſima regione delle an
geliche richezze et ſuauiſſime delitie. Allaquale ſempre ſoſpi
ro permanendo inqueſta miſera ualle dilacrime et īqueſto ma
re tempeſtoſo et pericoloſo. Inquella glorioſa caleſtiale patria
/e/ueramente laconſumata ſapientia ſenza alcuna ignorantia(
Lamemoria/e/piena ſanza alcuna obliuione. Lointellecto/e/
inradiato ſanza alcuno errore: Laragione riſplende ſanza al
cuna obſcuritade. (Ouita uitale dilecta et amabile oue/e/fe
lice ethernita et etherna felicita: Et beatiſſima uiſione didio ſā
za fine(Veramente ſono beati quelli che habitano inquella
glorioſa patria nellaquale lauderanno iddio inſecula ſeculorū.
.AMEN.



74. 1477. Florence. *Antonio Bettini Il Monte Santo di Dio.* Niccolò di Lorenzo della Magna. (National Library, Florence)

CANTO PRIMO DELLA PRIMA CANTICA O VERO COMEDIA DEL DIVINO POETA FIORENTINO DANTHE ALEGHIERI : CAPITOLO PRIMO :

NEL MEZO DEL CAMIN DI NOSTRA VITA

Mi ritrouai peruna selua obscura
che la diricta uia era smarrita
Et quanto a dire quale era e/ cosa dura
esta selua seluaggia et aspra et forte
che nel penstier rinuoua lapaura
Tanto era amara che pocho e piu morte
ma per tractar del ben chio ui trouai
diro dellaltre cose chio uho scorte
I non so ben ridire chomio uentrai
tantera pien disonno insu quel puncto
che lauerace uita abbandonai
Ma poi chio fui appie dun colle giunto
la oue terminaua quella ualle
che mhauea dipaur el cor compuncto
Guardai inalto et uidi lesue spalle
coperte gia deraggi delpianeta
che mena dricto altrui per ogni calle
Allhor fu lapaura un. pocho queta
che nellago del chuor mera durata
lanocte chio passai con tanta pieta

Ih abbiamo narrato non solamente latuita del poeta et elutcolo dellibro et che cosa sia poeta Ma etiam quāto sia uetusta et anticha quato nobile et uaria quanto utile et iocunda tal doctrina. Quanto sia efficace a mucuere lhumane mēti; et quāto dilecti ogni liberale ingegno. Ne giudicamo da tacere quante in si oltima disciplina sia stata la excellentia dello ingegno del nostro poeta. Inche sisono stato piu brieue che forse non si conuerebbe; consideri chi legge che lanumerosa et quasi infinita copia delecose del le quali e necessario tractare mistierza non uelē do chel uolume cresca sopra modo; a inculcare et inuiluppare piutosto che explicare: et distē dere molte cose et maxime quelle lequali quādo ben tacessi non pero ne reitera obscura la expositione dei testo. Verremo adunque aquella. Ma perche stimo non esser lectore alcuno ne di si basso ingegno; ne di si pocho giudicio; che hauendo inteso; quanto sia et la profondita et uarieta della doctrina; et la excellentia et diuinita dello ingegno delnostro toscano; et fiorentino poeta; non si persuada che questo principio delprimo canto debba per sublimita et grandeza esser pari alla stupenda doctrina delle cose che seguitano; pero con ogni industria in questi ghiacciuoli che allegoricho senso arechi seco que sto mezo delcamino; et che cosa sia selua Diche neggio non piccola differentia essere stata tra glinterpreti et expositori diquesta cantica. Impero che alchuni dicono; che il mezo della uita humana e el sonno messi; credo dalla sententia daristotele dicendo lui nellerbica nessuna differentia essere tra felici; et miseri nella meta della uita per che lenocti che sono lameta del tempo inducono sonno; et daquello nasce che ne bene nemale sentir possiamo. Ilperche uogliono questi; che el poeta pongha el mezo della uita per la nocte; et lanocte pelsonno; ad notare che questo poema non sia altro che una uisione che gliapparue dormēdo per laquale hebbe cognitōe delle cose dallui descripte i queste tre comedie. Dicono adūque che lui imita Ioanni euangelista el quale dormēdo sopra el petto di christo redemptore hebbe uisione delle chose celeste; cueramēte ponghi lanocte dimostrando lui hauere cominciato elsuo poema dinocte nella quale raccoglēdosi lanimo insemedesimo et resoluendosi et liberandosi da ogni cura meglo intenda. Ma benche tale sententia quadri al poeta; nientedimeno leparole non la dimostrono senon cō tanto obscura ambiguita; che non pare degna della elegantia ditanto poeta Prima perche nonseguita che benche nelle reuolutioni del tempo tanto spatio occupin lenocti quanto e di; perquesto dicendo io scripsi dinocte sintenda io scripsi nel mezo della mia eta; perche et nel principio et nelfine della eta humana sono lenocti chome nel mezo et similmente e di. Il perche per lamedesima ragione si potrebbe fare tale interpretatione pel di chome per lanocte. Altridicono che uolle pelmezo del camino intendere che nelmezo delleta dette principio alsuo poema. Ma non e unamedsima opinione deltermine della nostra eta; per che diuersi scriptori diuersamente sentono. Aristotile nel suo de republica

75. 1481. Florence. *Comedia di Dante*. Niccolò di Lorenzo della Magna.. (National Library, Florence, 13 x 6¼ inches)

centre of humanism and of hellenism, one might even have expected her to take an earlier rank. Some Florentine enthusiasts have tried to prove that the *Erotemata* (1494), attributed to Venice, was really printed in Florence in 1484, but evidence to that effect thus far has not been sufficiently convincing.

Bartolommeo di Libri issued several other Greek books, and also a large number of small popular volumes. Many of the Savonarola tracts (*Plates* 79, 80) were printed in his establishment.

Laurentina de Alopa was another Florentine printer who issued Greek texts. The most famous of his books are the *Anthologia Graeca* (*Plate* 77) dated August 11, 1494, and the *Argonautica Apollonii Rhodii* of 1496 (*Plate* 78). The text of both of these volumes is set entirely in capitals, the development of a complete Greek fount, with capitals, lower-case, accents, and breathings, being the later achievement of Aldus Manutius, at Venice. The *Anthologia* was revised by Giovanni Lascaris, and the copy from which the page reproduced in this volume was taken was presented by Lascaris to Pietro, the son of Lorenzo de' Medici. Both this and the *Argonautica Apollonii Rhodii* were illuminated by Attavante degli Attavanti.

Dibdin, speaking of the copy of the *Anthologia* in the collection of Earl Spencer, says, " This lovely book, which had been barbarously strangled by the binding of Kalthoeber, has been recently attired in olive-colour, Grolier-fashioned morocco binding by C. Lewis: which has given it both amplitude and freedom of opening. Yet, who on beholding the first page of the text, surrounded by a classical illumination (executed expressly at the desire of Lorenzo de' Medici, who intended the volume for a present to his grandson, afterwards Leo X), who, I say, does not ' heave a sigh ' at the spoliation of parts of the surface, and the devastating progress of the steel of some previous binder? "

Earl Spencer also had a copy of the *Apollonius Rhodius*. Of this Dibdin

says, " A very fine copy of the rarest of the capital-letter books upon vellum. It had been formerly Gerardot de Prefond's, and had suffered comparatively little, in the binding, on the score of cutting — that rock upon which most of the French bibliopegists so wilfully split! I am not sure that there are three other vellum copies of the *Apollonius Rhodius* in His Majesty's united realms. This is a meet companion for the vellum *Anthologia.*"

During the latter part of the fifteenth century, the Florentine Presses showed great activity in the production of light literature, and Florence might easily have rivaled Lyons as a centre for secular volumes except for the influence of Savonarola. The personality of this great preacher carried the masses completely off their feet, and his sermons, in the form of printed and illustrated tracts, were sold literally by the thousands. The frenzied people piled their secular volumes high in the public squares and watched the destruction of their hitherto treasured books with the gratified satisfaction of martyrs. Yet almost before the smoke of the fire had blown away, or the ashes of the profane volumes had cooled, their attitude toward Savonarola completely changed, and the preacher himself was burned at the stake.

Pages from two of these tracts are shown here — the *Trattato contro gli Astrologi* (*Plate* 79) and the *Dialogo della verità profetica* (*Plate* 80). These were issued without imprint probably in 1495–1496. They may have been printed in the office of Bartolommeo di Libri or in that of Francesco Bonaccorsi. Savonarola's *Amore di Gesu* and his *Trattato dell' Umiltà,* each containing a single woodcut, were printed by Miscomini in June, 1492. This was the year when Savonarola was called to the deathbed of Lorenzo de' Medici, and refused him absolution. During the six years which preceded the preacher's execution, no less than thirty-six of his tracts were printed in Florence. All of these were illustrated — in one, we find a friar endeavouring to confound an astrologer (*Plate* 79); in another, a friar discussing theology with seven Florentines, beneath a tree (*Plate* 80).

ΥΠΟΘΕΣΙΣ ΤΗΣ Α ΟΜΗΡΟΥ ΓΡΑΨΩΔΙΑΣ·

Χρύσης ἱερεὺς τοῦ ἀπόλλωνος παραγίνεται εἰς τὸ
γράψασθαι μὴ τῶν ἑλλήνων βουλόμενος λυτρώσασθαι τὰς
θυγατέρα αὐτοῦ χρυσηίδα· οὐκ ἀπολαβὼν δὲ, θυμὸν καὶ
μῆνιν ἔβρεως ἀποδίφθις ὑπὸ ἀγαμέμνονος, ἤνεγκε τὸ
τῷ ἀπόλλωνι κατὰ τῶν ἑλλήνων· λοιμοῦ δὲ γενομένου
καὶ πολλῶν ὡς ἐκ δὲ διαφθειρομένων, ἐκκλησίαν ἀχιλ
λεὺς συνήγαγε· καὶ λαβὼν δὲ διασαφήσαντος τὴν ἀ
ληθῆ αἰτίαν, καὶ κελεύσαντος ἀχιλλέως ἐξιλάσκεσθαι
τὸν θεὸν, ἀγαμέμνων ὀργισθεὶς, διηνέχθη πρὸς τὸν ἀχιλ
λέα· καὶ αὐτοῦ τὸ γέρας ἀπειλήσασε τὴν βρισηίδα· ὁδὲ
ὀργίζεται τοῖς ἕλλησι· θέτις δὲ τοῦ υἱοῦ δεηθείσης ἐς
ὄλυμπον ἀφελθοῦσα, ἐκέσατο παρὰ τοῦ διὸς, ὅπως
τοὺς τρῶας ἐπικρατήσειε τῶν ἑλλήνων ποιήσῃ· ἥρα δὲ
γνοῦσα τοῦτο, διηνέχθη πρὸς τὸν δία ἕως αὐτοὺς δὲ
ἔλυσεν ἥφεστος ὁ μοχήσας ὑπὲρ ἐκ τῆς μητρὸς χρυσάω· οἱ
δὲ τὸ λοιπὸν τῆς ἡμέρας συνηθείσης ἐς ὕπνον τρέ
πονται·

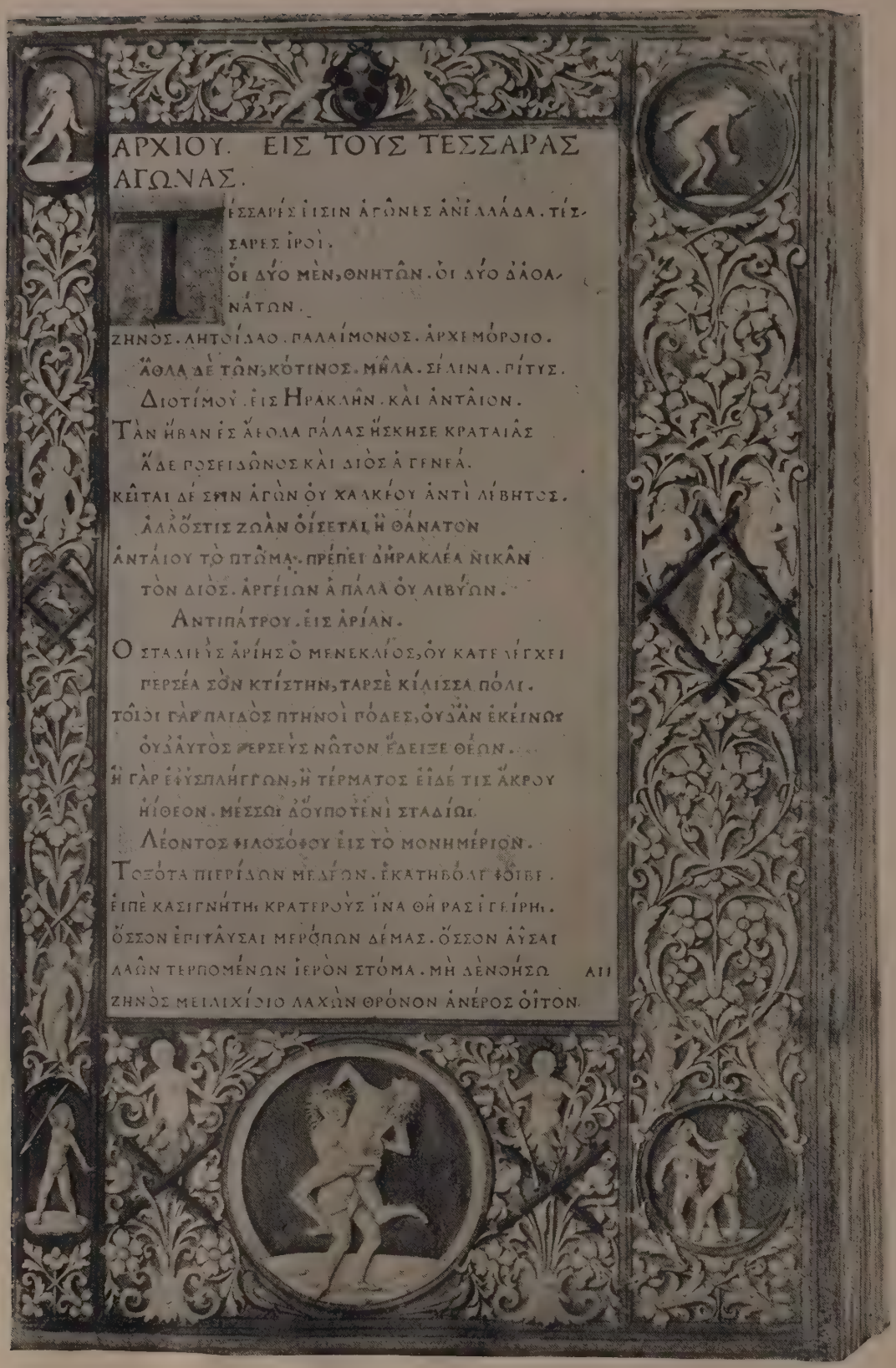
ΙΛΙΑΔΟΣ Α ΟΜΗΡΟΥ ΓΡΑΨΩΔΙΑΣ·

Ἄλφα λιτὰς χρύσου λοιμοῦ γραῦ, ἔχθος ἀγάκτων·

μῆνιν ἄειδε θεὰ πηληϊάδεω
ἀχιλῆος,
οὐλομένην· ἣ μυρί' ἀχαιοῖς
ἄλγε' ἔθηκεν·
πολλὰς δ' ἰφθίμους ψυ-
χὰς ἄϊδι προΐαψεν
ἡρώων· αὐτοὺς δὲ ἑλώρια τεῦ-
χε κύνεσσιν,
οἰωνοῖσί τε πᾶσι· διὸς δ' ἐ
τελείετο βουλή·
ἐξ οὗ δὴ τὰ πρῶτα διαστήτην ἐρίσαντε
ἀτρεΐδης τε ἄναξ ἀνδρῶν καὶ δῖος ἀχιλλεύς·
τίς τάρ σφωε θεῶν ἐρίδι ξυνέηκε μάχεσθαι·
λητοῦς καὶ διὸς υἱός· ὁ γὰρ βασιλῆϊ χολωθείς,
νοῦσον ἀνὰ στρατὸν ὦρσε κακήν, ὀλέκοντο δὲ λαοί,
οὕνεκα τὸν χρύσην ἠτίμησ' ἀρητῆρα
ἀτρεΐδης· ὃ γὰρ ἦλθε θοὰς ἐπὶ νῆας ἀχαιῶν
λυσόμενός τε θύγατρα, φέρων τ' ἀπερείσι' ἄποινα,

AI

76. 1488. FLORENCE. *Homeri Opera.* Demetrius Mediolanensis Cretensis.
(Laurentian Library, Florence, 9½ x 4¼ inches)



ΑΡΧΙΟΥ. ΕΙΣ ΤΟΥΣ ΤΕΣΣΑΡΑΣ ΑΓΩΝΑΣ.

ΤΕΣΣΑΡΕΣ ΕΙΣΙΝ ἈΓΩΝΕΣ ἈΝΕΛΛΑΔΑ. ΤΕΣΣΑΡΕΣ ἸΡΟΙ.
ΟΙ ΔΥΟ ΜΕΝ, ΘΗΗΤΩΝ. ΟΙ ΔΥΟ ΔΑΟΑΝΑΤΩΝ.

ΖΗΝΟΣ. ΑΗΤΟΙΔΑΟ. ΠΑΛΛΑΙΜΟΝΟΣ. ἈΡΧΕΜΟΡΟΙΟ.
ΑΘΛΑ ΔΕ ΤΩΝ, ΚΟΤΙΝΟΣ. ΜΗΛΑ. ΣΕΛΙΝΑ. ΡΙΤΥΣ.
ΔΙΟΤΙΜΟΥ. ΕΙΣ ΗΡΑΚΛΗΝ. ΚΑΙ ἈΝΤΑΙΟΝ.

ΤΑΝ ΗΒΑΝ ΕΣ ἌΕΘΛΑ ΠΑΛΑΣ ΗΣΚΗΣΕ ΚΡΑΤΑΙΑΣ
ΑΔΕ ΠΟΣΕΙΔΩΝΟΣ ΚΑΙ ΔΙΟΣ Α ΓΕΝΕΑ.
ΚΕΙΤΑΙ ΔΕ ΣΦΙΝ ἈΓΩΝ ΟΥ ΧΑΛΚΕΟΥ ἈΝΤΙ ΛΙΒΗΤΟΣ.
ΑΛΛΟΣΤΙΣ ΖΩΑΝ ΟΙΣΕΤΑΙ Η ΘΑΝΑΤΟΝ
ἈΝΤΑΙΟΥ ΤΟ ΠΤΩΜΑ. ΠΡΕΠΕΙ ΔΗΡΑΚΛΕΑ ΝΙΚΑΝ
ΤΟΝ ΔΙΟΣ. ἈΡΓΕΙΩΝ Α ΠΑΛΛΑ ΟΥ ΛΙΒΥΩΝ.

ΑΝΤΙΠΑΤΡΟΥ. ΕΙΣ ἈΡΙΑΝ.

Ο ΣΤΑΔΙΕΥΣ ἈΡΙΗΣ Ο ΜΕΝΕΚΑΙΟΣ, ΟΥ ΚΑΤΕΛΕΓΧΕΙ
ΠΕΡΣΕΑ ΣΟΝ ΚΤΙΣΤΗΝ, ΤΑΡΣΕ ΚΙΛΙΣΣΑ ΠΟΛΙ.
ΤΟΙΟΙ ΓΑΡ ΠΑΙΔΟΣ ΠΤΗΝΟΙ ΠΟΔΕΣ, ΟΥΔΑΝ ΕΚΕΙΝΩΙ
ΟΥΔ ΑΥΤΟΣ ΠΕΡΣΕΥΣ ΝΩΤΟΝ ΕΔΕΙΞΕ ΘΕΩΝ.
Η ΓΑΡ ΕΥΣΠΛΗΓΓΩΝ, Η ΤΕΡΜΑΤΟΣ ΕΙΔΕ ΤΙΣ ἌΚΡΟΥ
ΗΙΘΕΟΝ. ΜΕΣΣΩΙ ΔΟΥΠΟΤΕΝΙ ΣΤΑΔΙΩΙ.

ΛΕΟΝΤΟΣ ΦΙΛΟΣΟΦΟΥ ΕΙΣ ΤΟ ΜΟΝΗΜΕΡΙΟΝ.

ΤΟΣΣΟΤΑ ΠΙΕΡΙΔΩΝ ΜΕΔΕΩΝ. ΕΚΑΤΗΒΟΛΕ ΦΟΙΒΕ.
ΕΙΠΕ ΚΑΣΙΓΝΗΤΗΙ ΚΡΑΤΕΡΟΥΣ ΙΝΑ ΘΗ ΡΑΣΙ ΓΕΙΡΗι.
ΟΣΣΟΝ ἘΡΙΤΑΥΣΑΙ ΜΕΡΟΠΩΝ ΔΕΜΑΣ. ΟΣΣΟΝ ΑΥΣΑΙ
ΛΑΩΝ ΤΕΡΠΟΜΕΝΩΝ ΙΕΡΟΝ ΣΤΟΜΑ. ΜΗ ΔΕΝΟΗΣΩ
ΖΗΝΟΣ ΜΕΙΛΙΧΙΟΙΟ ΛΑΧΩΝ ΘΡΟΝΟΝ ἈΝΕΡΟΣ ΟΙΤΟΝ.

AII

77. 1494. Florence. *Anthologia graeca.* Laurentius de Alopa.
(National Library, Florence)

Francesco Bonaccorsi, to whom reference has just been made, added to the prestige gained by the lighter literature produced in Florence. He, as well as Bartolommeo di Libri, printed some of the numerous Savonarola tracts, and Bonaccorsi enhanced the beauty of his books by means of woodcut decoration and engravings by excellent artists. The best known of his volumes are the *Fiore di vertu* of 1488, the *Diluvio di Roma* of 1495, and the *Favole di Esopo* of 1496 (*Plate* 81). This latter volume was printed by

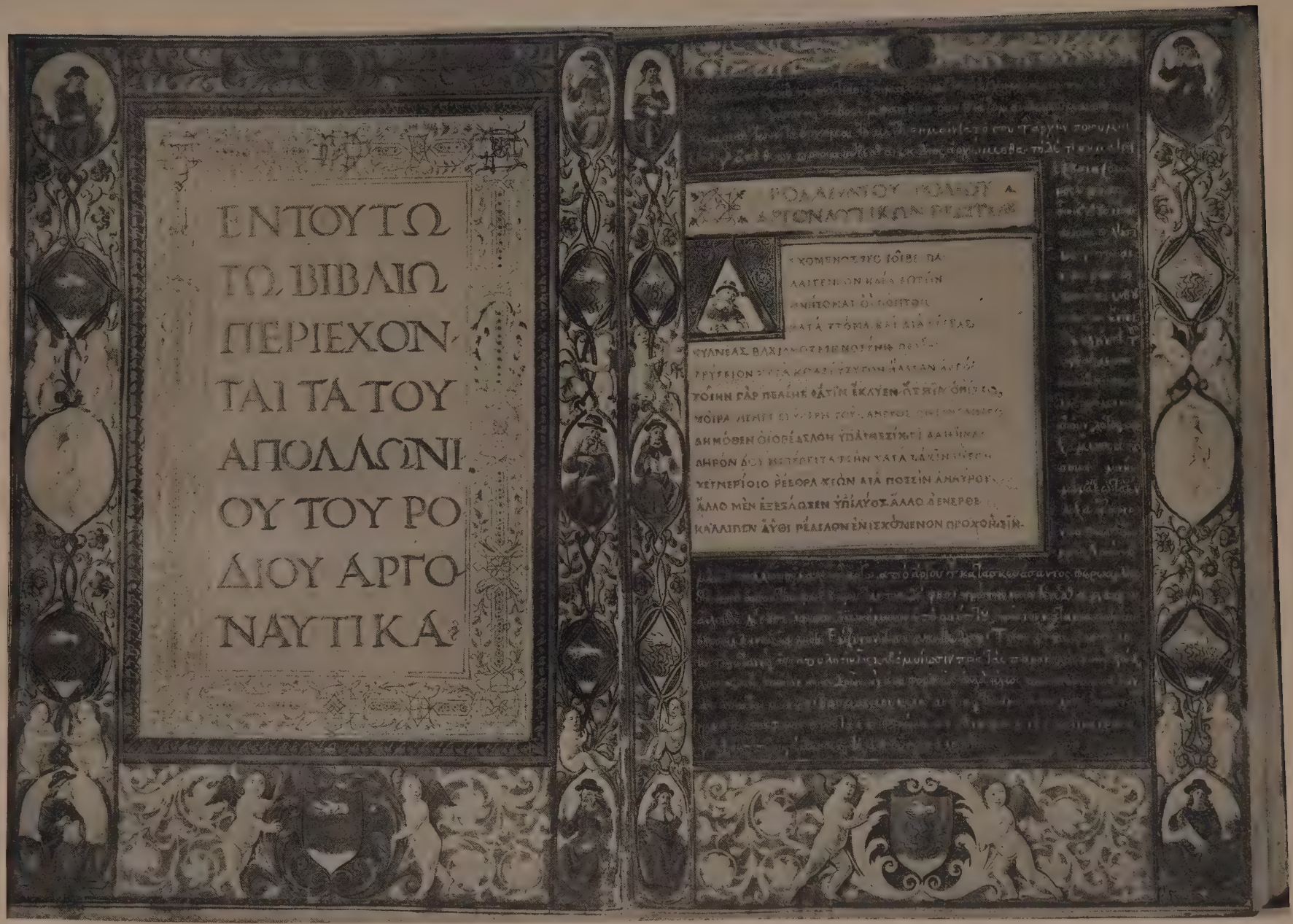
Device of Luc' Antonio Giunta

Bonaccorsi for Piero Pacini, the best known Florentine publisher of his day.

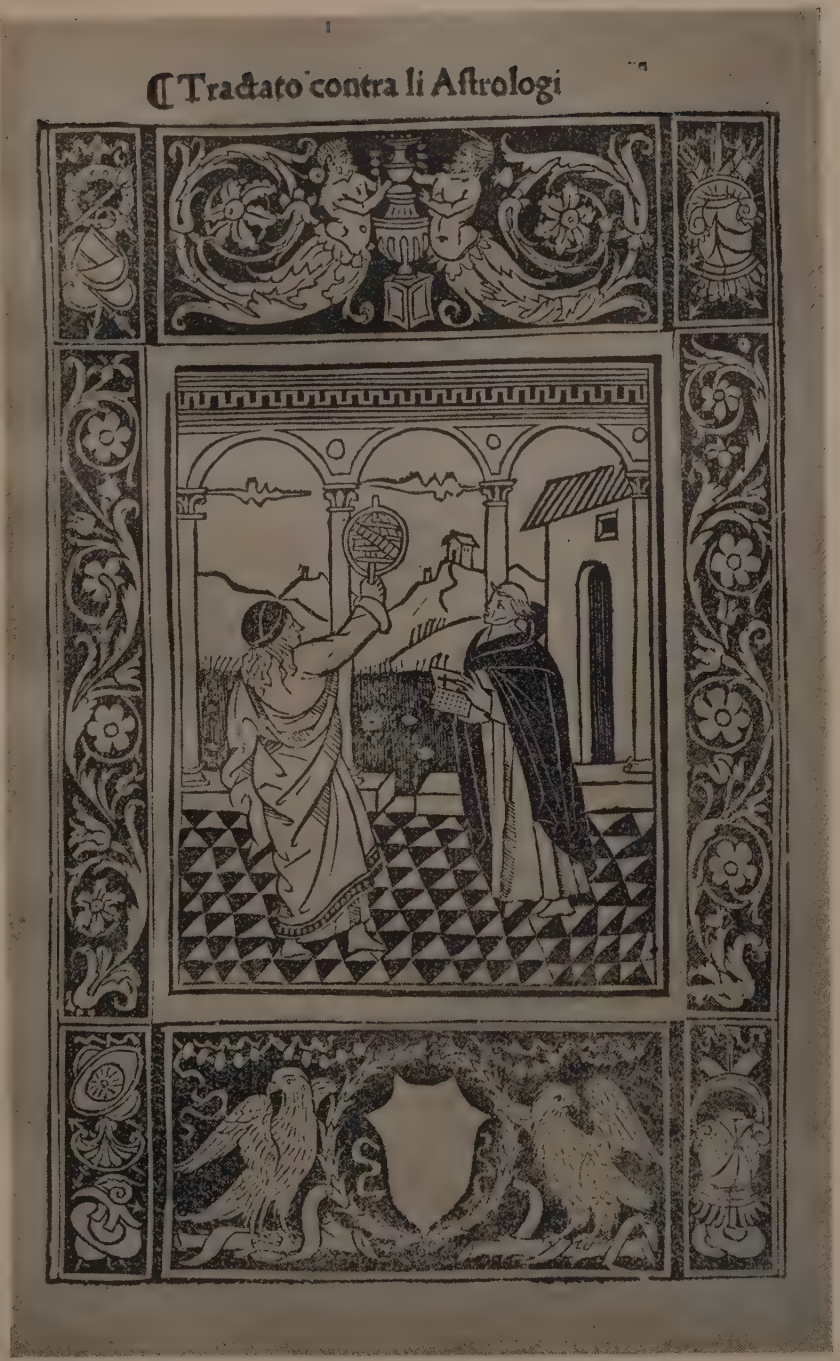
The *Zenobii Epitome proverbiorum Tarrhaei et Didymi* (*Plate* 82), printed by Filippo Giunta in Florence in 1497, again introduces us to the celebrated family of printers, of which perhaps Luc' Antonio, of Venice, was the most famous. The Giunta had long been famous in Florence as merchants of wool and cloth, and it was Luc' Antonio who first departed from the family traditions when he devoted himself to service to the Book. At first he was a bookseller in Florence, then later he removed to Venice, with the typographical annals of which city he is more commonly associated.

As a matter of fact, Luc' Antonio probably had little to do with the actual printing of any of the volumes that bear his imprint, but it was he,

Device of Filippo Giunta



78. 1496. Florence. *Argonautica Apollonii Rhodii.* Laurentius de Alopa.
(National Library, Florence, 8½ x 6 inches)



79. 1495? [Florence]. *Hier Savonarola, Trattato contro gli Astrologi.* [Without name of printer] (National Library, Florence)

80. 1496? [Florence]. *Hier Savonarola, Dialogo della verità profetica.* [Without name of printer] (National Library, Florence)

without doubt, who by degrees established bookstores or printing offices not only in Venice, but also in Rome, Lyons, London, Salamanca and Bruges. From the widespread nature of their business, the Giunta outranked all other printers of Italy with the single exception of Aldus Manutius of Venice; and the fact that their Venetian branch, which came under the personal supervision of Luc' Antonio, was the most flourishing of all, demonstrates that they carried their rivalry even to the enemy's door (See also *Page* 100).

Devices of Filippo Giunta

Luc' Antonio Giunta must have lived to a ripe old age, for his name appears in the colophon in an edition of *Homer* published in 1537. His monument is to be found in the Dominican Church of Saint John and Saint Paul in Venice, with his family arms and the following inscription:

Lucas Antonius Iunior Religiosis Hanc Pietatis
Aram Dicavit, Cineres, Et Ossa Maiorum Collegit,
Et in hunc locum transtulit, et Monumentum hoc
Sibi, Et Posteris ex Paternis Testamenti Tabulis
Construxit MDLXXI, *Cal. Mart.*

The volumes which were printed under the supervision of Luc' Antonio are of unusual splendour and skill in workmanship, this being particularly true of his Church Rituals.

The great printer of the Giunta family was Luc' Antonio's brother, Filippo. He was born about 1450, and, in the latter part of the fifteenth century, founded a famous printing office in Florence. This establishment was located near the steps of the Church of La Badia. This portion of the town was at that time devoted to merchants who sold paper, and to bookstores.

Filippo was fired by a passion for Greek literature which almost equalled that of the great Aldus Manutius. The first volume he printed was the *Greek Proverbs* of Zenobius, using the Greek type which appears to be the same as that used by Bartolommeo di Libri in his *Homer* of 1488 (*Plate* 76). It is supposed that Filippo took over not only the Di Libri characters but his presses as well. No one has been able to explain just why this type was so quickly discarded after the publication of the *Zenobius*.

In 1516, Filippo and his family were protected in the sale of their volumes by a privilege given him by Pope Leo X. Filippo disclosed himself in the prefaces he wrote to several of his volumes. In his edition of the *Orations of Cicero against Verres* (1550), for instance, he prides himself that " for the last ten years, he has put forth the best authors in the Greek and Latin languages with new types." Those who are interested in early Greek typography may compare the type Filippo used in his *Zenobius* with that of Leonicus Cretensis (*Plate* 27), with the earliest fount cut by Aldus Manutius (*Plate* 31), and with the characters used by Calliergi (*Plate* 35).

After issuing the *Zenobius* and another Greek book, *Orphei Argonautica* (1500), Filippo Giunta confined himself to the publication of octavo editions in Latin and Italian, printed in Italic characters boldly copied from Aldus. It was the Lyons branch of the Giunta printers which pirated some of the Aldine texts.

criti: liq̃li cõ ſembiãza di ſpirito credono ingãnare dio & glhuomini. Et perlo Cauallo ſintẽde q̃ſta uita: lefalſe operationi dellaquale ſadormẽtano cõ le molte tribulationi & col calcio della morte: et coſi ſipiglia eldilecto del preſente ſecolo / & laeternale allegrezza del paradiſo.

¶ Moralita Temporale.

¶ Temporalmẽte plo Lione ſintẽde quelli che ſadornano & puliſcono: accioche cõ apparẽtia di buone pſone poſſino piu facilmẽte ſgãnare & far male. Et plo Cauallo ſintẽde glhuomini prudẽti: liq̃li cõ loro ſagacita ſanno contraſtare alle perfide malitie.

¶ Del Cauallo ornato & del Aſino charico di grano Fauola. XXXXIIII.

¶ Sonetto Materiale.

Del freno delle barde & della ſella
Allegraſi elcauallo tanto bello /
Enſuperbiſce contra laſinello
Offeſo dalla charcha graue & fella.
Et uer lui diſſe con fiera fauella:
Va innanzi altuo ſignore meſchinello!
Fortuna toſto poi uolgie mantello:
Loſmaglia / batte / loſpoglia / & flagella.
Nellaſino ſcontroſſi: & quel affiſe:
Dicendo / doue e / elgentil freno /
La reſplendente ſella & laltre arneſe!
Come ſei di graſſezza giunto almeno /
Che magrezza tipreme in tante guiſe:
Mancati lorzo / uena / ſpelta / o fieno!
Nelli ben uani nonti uoler fidare
Ne beffar pouer / che puoi diuentare.

¶ Sonetto Morale.

¶ Hor poni mente alla falſa ſembianza
Chel mondo porgie nella uanagloria:
Che quanto monti & quanto piu tigloria:
Tanto titruoui piu in buffa & zanza.
Quanto timoſtra piu leggiadra danza /
Tanto titogli da dio lamemoria.
Et quanto credi dhauer lauittoria /
Tanto piu toſto cade tua bilanza.
Non odi tu come laſino dice
Doue e / laſella elfreno & letue barde
Doue e / di tua ſuperbia laradice.

81. 1496. Florence. *Favole di Esopo, in volgare.* Ser Francesco Bonaccorsi.
(Riccardi Library, Florence)

Τοῖσι δ' ἄρ' ἐν πάντεσσι μετέπρεπε δῖος Ἰήσων·
Ἥρη γὰρ περὶ πάντας ἔτ'. Ge. καὶ οἱ ἔδωκε
Κάλλος τε μέγεθός τε· καὶ ἠγορέην ὑπερφίαλον·
idest.
Verũ iter cũctos ꝑstans excellit iason:
Huic et enim iuno diuinũ afflarat honorem:
Et dederat formam:et ꝓcero i corpore robur.
Quae quidẽ oia tam etsi nõ mediocria ad uirtutẽ
sũt adminicula:talia tamen sũt ut simul cũ corpo
re cõseneſcãt.quibus autẽ uirtutibus ipse nõ pollet:
quid igenio suo uel acutius uel fecũdius:quid me
morẽ temperantiã:quid iuictũ animi robur:quid
tolerantiã ꝛ cõstãtiã suã irebus omnibus:facilita
te mãsuetudine affabilitate benificẽtia tãta ẽ:ut eos
etiã qui illũ nũq̃ uiderũt:mirifico sui desiderio affi
ciat. ꝛ ut coetera ꝑtercã:quẽ illi anteponã habeo
neminẽ.qnorũ studia ibonas artes ꝛ amor i me ma
ximus:ꝛ patrociniũ quo semper usi estis i res nos
tras:ipulerunt tentare aliquid:quod posset uobis ꝛ
utilitati esse ꝛ delectationi.solos q̃ mihi uos eligi
re:quibus ꝛ hos ꝛ oẽs alios labores meos dedicarẽ.
Scio equidem nõ esse hoc dignum ꝛ eruditione:ꝛ
meritis i me uestris.set nouitas rei:imperitia artis:
primũ enim hoc opus imprimimus:fecit ut imita
remur pictores bonos:qui pueros suos erudientes:
nequaq̃ itegrũ aliquod animal illis effingendũ ꝓ
ponunt:set partientes id isingulas partes:aureꝰ:
nares:oculos:pedes:ꝛ manus:feliciter ipartibus eos
experiri cogunt:quod itoto ifeliciter conarentur.

sic nos ex tanta librorũ copia particulã hanc elegi
mus:ut iminoribus hus experiremur q̃tũ posse-
mus.q̃ si fuerit huius operis is euentus:quẽ ꝛ op-
tamus ꝛ speramus:maiora audebimus idiest.decre
uimus q̃ ex hoc lepidissimas Aristophanis fabulas
imprimere.ut per nos etiam poetice aliquid icre-
menti accipiat. Tu uale. Benedictũ q̃ tuũ perin-
de ac ſoles ama.unũ hoc petent ẽ:ut nostrũ hoc mu
nus abste nõ ut irebus creditis fit mensura accipi-
entis:set ut imuneribus mensura dantis iudicetur.
uale iterũ dulce meũ decus.ex florentia nono cal.
octobres anno ab icarnatione. ꝟ. cccc lxxxxvii.

Ἐπαγορεύσεις τοῦ παρόντος βιβλίου·
ἐν τῷ πρώτῳ τετραδίῳ
ἐν τῷ πρώτῳ φύλλῳ περισφύγγες. περισφύγγες·
ἐν βαγρίκου ἀγροίκου. ἐν τῷ αὐτῷ ἀγγαμπόδ
πατος ἀγγαμπόδατος ἐν τῷ αὐτῷ ἀτόλλωμ
ἀτόλλωμ· ἐν τῷ αὐτῷ μεδύπαμ μαδύπαμ·
ἐν τῷ τρίτῳ φύλλῳ ἐστίστει ἐν τῷ αὐτῷ ἀγασκεύα
σασα ἀγασκάλευσασα·
ἐν τῷ πέμπτῳ φύλλῳ ἐστὶκρύπτομαι ἐστὶκρύπτομ-
μαι ἐν τῷ αὐτῷ i fine primae paginae desunt
haec uerba. παρὰ δὲ τὸν τοῦ περσέως οὐ
λαβόντους ἵππους ἐστὶ τάχος τοῦ πτερώματος τῶν κεφα
λῶν κομίζειν·
ἐν τῷ ἑβδόμῳ τροχτὸν τρωκτόν·
ἐν τῷ ὀγδόῳ χωρίων λιβικὸς χωρίον λυβικός·

Filippo Giunta died in 1517, at the age of sixty-seven. He was succeeded by his son, Bernard, who had been his assistant. Bernard continued the Florence business, calling in for advice as to texts, and for the revision of manuscripts, some of the best known men-of-letters of the day. He is given credit for the famous quarto edition of the *Decamerone* of 1527, and he was honoured by being created Count Paltiné. He died in 1551.

For printer's mark, the Giunta family used several devices. The oldest is the simple fleur-de-lys, the emblem of Florence, printed usually in red, to which Luc' Antonio added his initials (See *Pages* 147, 148, 151). Filippo used a different form, the fleur-de-lys being supported by cherubs, sometimes holding cornucopias in their hands, sometimes pointing proudly to the device. In his folio volumes, Filippo elaborated on the combination by adding a border.

After the death of Filippo Giunta, printing in Florence deteriorated from an art to a trade. In 1546, the Grand Duke Cosimo I, of Florence, in an effort to restore printing to its earlier estate, called to the city a Flemish printer named Laurentius Torrentinus. While establishing himself, Torrentinus issued several well-made and attractive volumes, but his great work was the *Digestorum seu Pandectarum libri quinquaginta ex Florentinis Pandectis repraesentati* (*Plate* 83).

These *Justinian Pandects* will always stand as the leading compilations of Roman law. In A.D. 530, Justinian I, Byzantine Emperor, commanded Tribonianus, the great jurist of his period, to associate with himself the leading lawyers and jurisconsults of the Empire, to compile decisions and opinions on all points of law. As finally organised, the Commission consisted of sixteen authorities besides Tribonianus. These men devoted three years to their labours, with the result that over two thousand separate treatises were reduced to systematic form, including over nine thousand opinions and statements.

The *Pandects* are divided into fifty volumes, each subdivided by subject. The opinions of some thirty-nine leading jurists were classified, the chief quotations being taken from Panpinianus, Paulus, Ulpian, Gaius, and Modestinus. The importance of this work cannot be over-emphasised. It became the basis of medieval legislation and even of modern civil law. Many modern legal terms and doctrines had their origin in the *Justinian Pandects*.

The manuscript copy is still preserved as one of the chief treasures of the Laurentian Library in Florence. From this, in 1553, Torrentinus produced the first printed edition (*Plate* 83).

DOMINI NOSTRI SA
CRATISSIMI PRINCI
PIS IVSTINIANI IVRIS ENV
CLEATI EX OMNI VETERE
IVRE COLLECTI DIGE
STORVM SEV PAN
DECTARVM

LIBER PRIMVS.

DE IVSTITIA ET IVRE

VLPIANVS Libro primo Institutionum

VRI OPERAM DATVRVM PRIVS NOSse oportet unde nomen iuris descendat. Est autem à iustitia appellatum: nam, ut eleganter Celsus definit, Ius est ars boni et aequi cuius mĕritò quis nos sacerdotes appellet. Iustitiam namque colimus et boni et aequi notitiam profitemur: aequum ab iniquo separantes, licitum ab illicito discernentes: bonos non solum metu poenarum, uerumetiam praemiorum quoque exhortatione efficere cupientes: ueram, nisi fallor, philosophiam non simulatam affectantes.

1 Huius studii duae sunt positiones, publicum, et priuatum. Publicum ius est quod ad statum rei Romanae spectat. Priuatum quod ad singulorum utilitatem. sunt enim quaedam publicè utilia, quaedam priuatim. Publicum ius in sacris, in sacerdotibus, in magistratibus constitit. Priuatum ius tripertitum est: collectum etenim est ex naturalibus praeceptis, aut gentium, aut ciuilibus.

2 Ius naturale est quod natura omnia animalia docuit. nam ius istud non humani generis proprium, sed omnium animalium, quae in terra, quae in mari nascuntur, auium quoque commune est. hinc descendit maris atque feminae coniunctio, quam nos matrimonium appellamus: hinc liberorum procreatio, hinc educatio. uidemus etenim cetera quoque animalia, feras etiam istius iuris peritia censeri.

3 Ius gentium est quo gentes humanae utuntur. quod à naturali recedere facilè intellegere licet: quia illud omnibus animalibus, hoc solis hominibus inter se commune sit.

II. POMPONIVS Libro singulari Enchiridii VELVTI erga Deum religio, ut parentibus et patriae pareamus:

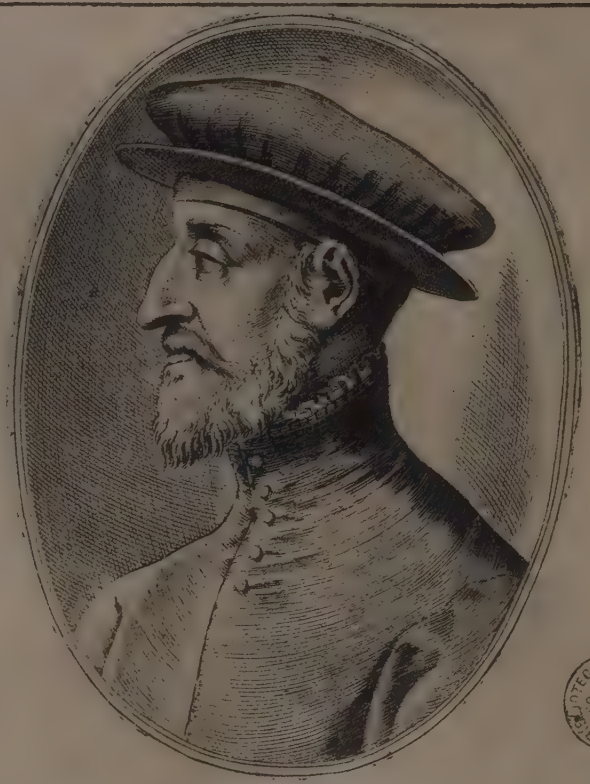
III. FLORENTINVS Libro primo Institutionum VT VIM atque iniuriam propulsemus. Nam iure hoc euenit, ut quod quisque ob tutelam corporis sui fecerit iure fecisse existimetur. et cum inter nos cognationem quandam natura constituit, consequens est hominem homini insidiari nefas esse.

IIII. VLPIANVS Libro primo Institutionum MANVMISSIONES quoque iuris gentium sunt. Est autem manumissio de manu missio, idest datio liberta

83. 1553. FLORENCE. *Digestorum s. Pandectarum libb. quinquaginta.* Laurentius Torrentinus. (Laurentian Library, Florence)

ANTIQVITATVM
ROMANARVM
PAVLLI · MANNVCCII
LIBER
DE . COMITIIS

Ad Ser.mum
STEPHANVM
REGEM . POLONIAE
ET . C.



BONONIAE

CIↃ IↃ XXCV

84. 1585. Bologna. *P. Manutii. Antiq. rom. liber de Comitiis.* Aldo.
(St. Mark's Library, Venice)

BOLOGNA

WHILE Bologna was one of the first towns in Italy to welcome the art of printing, the details in connection with its early history are not unreliable. There seems to be no doubt that Baldassare Azzoguidi, a wealthy and distinguished native son, was the first printer, but there is absolutely no foundation for the claim that he printed in Bologna, in 1465, the *Repertorium utriusque juris* of Pietro da Monte. As a matter of fact, more recent developments show that this volume was printed in 1473–1475 by Andrea Portilia, of Turin.

The earliest credited book, then, is Ovid's *Metamorphoses*, printed by Azzoguidi in Bologna in 1471. This was dedicated to Cardinal Gonazaga, Papal Legate at Bologna. Francesco dal Pozzo is named as the editor who read the proofs. Bologna now possesses no copy of this very rare book, in which Azzoguidi calls himself *primus in sua civitate artis impressoriae inventor*.

Among other printers in Bologna of the fifteenth century should be mentioned Scipione Malpigli, Henricus de Colonia, Ugo Ruggeri, and Donnino Bertocchi. In the sixteenth century, Francesco da Bologna became famous for his types and his designs. He was of the Griffo family, and it was he who cut the famous Italic letters for Aldus Manutius, used in the Aldine Classics (See *Page* 88). Later came Alessandro Benacci and Francesco de' Franceschi.

For the Laurentian Album, Doctor Biagi selected a very late issue of the Bologna Press (1585) — *P. Manutii, Antiq. rom. liber de Comitiis* (*Plate* 84), believing that the authenticated portrait of Paulus Manutius, son of the great Aldus, which appears on the title page, would add to the interest of the collection.

Bologna produced about three hundred *incunabula*.

GENOA

THE first volume printed in Genoa, of which there are copies extant, is the *Nic. de Auxmo Suppl. Summae Pisanellae* of 1474 (*Plate* 85), produced by Matthias Moravus and Michael de Monaco. The art of printing was introduced into Genoa three years before that by Antoninus Mathias, of Antwerp, who, with Lambert Laurenszoon, of Delft, his companion, persuaded three wealthy Genoese citizens to supply the capital to found their establishment. In 1472, Laurenszoon disposed of his interest to Baldassare Cordero, of Mondovi. There is evidence to prove that this typographical partnership was in operation during the years 1471–1472, but not a single volume remains as a relic of its labours.

In Genoa the opposition to the new art of printing, on the part of the scribes, was particularly vigourous. In May, 1472, a petition was addressed to the authorities asking that an injunction be issued to prevent the " German printers " from producing breviaries, missals, *donati*, books of hours, etc.; and this document was undoubtedly launched against Mathias and his associates. This petition was not actually acted upon, but the opposition may have influenced Mathias to accept the suggestion of his partner, Cordero, to transfer their establishment to Mondovi (See *Page* 171).

Matthias Moravus came to Genoa in 1473, bringing his presses with him from Olmutz, and accompanied by a compatriot, Michael de Monaco. They, too, found Genoa difficult as an abiding place for ambitious printers, so, after completing the single volume already cited, they transported their types and presses to Naples, where they produced their *Lucii Annaei Senecae Opera,* which many authorities believe was begun in Genoa.

Early in the sixteenth century, Petrus Paulus Porro came to Genoa from Milan, to try his fortune. Porro, like Nicolas Jenson, had been a master of

In noie dñi nostri ihesu xpi amē. Incipit liber qui dicitur supplementum

Quoniam summaa que magistrutia seu pisa nella uulgariter nūcupatur. propter eius cōpendiositatē aput confessores. communi⁹ noleunt. Et quia pp ter eius abacbicas quotationes numum in suis quōtis reperitur corrupta .ac ppt eius breuitatem in plerisq; suis peciſtoni bus ualde oubia. declaratione et supple tione indigens. Idcirco ad comunem sim plicium confessorum utilitatem .quātum mihi dominꝰ dederit, decreui dictam sum mā emendatam.ad eo munem quotatiōz reducere.ac eius breuitati q; breuius ua luero quod usum fuerit. expedire.adder do supplere. Ut q; addi⁹ cognoscatur. in eius principio a in fine uero b lit tera ex rubro ponetur. diēte summe alpha beticum ordinē sequendo.et paraphos in marginibus p quotas notando. Post prin cipium capituli licet in prefata sūma cō putetur pri. p.§.i.ꝛ ppter dicta .hoc opꝰ supplementum app.llari.potest

ABbas in suo monasterio cōfer re potest suis subditis primam tonsuram et duos ordines mi nores. oūmodo sit sacerdos .ꝛ manus iposita sit ei fin miorem pficien dorum .ex. de eta.ꝛ qua.cum ordinat.ꝛ ix. di. qm uidem⁹ a Ordines minores sunt hostiariatus p.almistatus et .lectora tus exorcistat⁹ acolitatus.xxi.di.cleros.et psalmistatus et lectoratus idem sūt.ut po test colligi ex textu ꝛ glo.dci.c.cū ordinat Abbas aūt cōferre pōt lectoratū.d.c.cū ordinat.ꝛ.c.qm consequēter.ꝛ hostiariatū q; pcedit.ꝛ sic istos duos cum ad ordines non sit pcedendum p.saltem.ex de cle. p sal.p.c. uno b Nec ēt posset elec⁹ in abbatem si eps differat cū benedicere extra de supple.ne.prela.statuimus a

Ibi dicitur. si episcopus tertio cū humili tate ac deuotione sicut decuit requisitus .abbates benedicere forte renuerit. cui de abbatibus liceat ppriꝰ monachos bene dicere.ꝛ alia que ad officium huiusmodi pertinent exercere. donec ipse episcopi ma riciam suam recogitent et abbates bene dicere non recusent b Alienus autē conferre non potest .extra. de priui. ab bates li.vi. a Ibi oꝝ nec abbatibus lici tum sit aliis q; monasteriorum suorum conuersis. et qui ad illa conuolauerint. ꝛ in quos ecclesiasticam ꝛ quasi episcopa lem iurisdictionem obtinēt primam cleri calem conferre tonsuram. nisi ea⁹ io cō perāt ex pleno prefate sedis indulto b Abbas et quilibet conuentualis prelatus requirere debet monachos fugitiuos a Adde ꝛ electos ut in.c.ne uagandi .j.allegato b Et ad claustrum reda cere. salus ordinis disciplina. extra. de re gularibus ne uagandi a Alias incipit. ne religiosi. unde .j. apostata .v°. §.ij. b Utrum abbas possit licentiare subditos suos ad aliam religionem. Videtur secūdū Donaldum potest quidem licentiare ad equalem religionem. de consensu capituli aliter non. ad minorem uero non potest argu. xix.q.iij. statuimus. xij.q.ij. sunt ex ceptione. de artiori uero religione. dic ut .j. religiosi. §.i. a Ex ibi dicit potest colligi q⁹ ad artiorem potest licentiare nisi cederet in grauem iacturam seu mate riam congregationis unde transit b Ad episcopatum quoq; si subditus eli gatur prelatus licentiare potest. eundo non requisito cōsuetudine circa hec. ꝛ reli giosus. in fine. li. vi. a Intelligit si fuerit facta electio. non autem electio futura. ut in tle. fratres de elec. ubi dici tur. cō concessa religioso a superiore suo licentia ne electioni uel promotioni. si qua in ipsō contigeret fieri suum dare pos sit assensum. ne ambitionis uitio inam pare nullius eam existere posse uolum⁹ firmitatis b Abbas unus non potest

85. 1474. Genoa. *Nic. de Auxmo Suppl. Summae Pisanellae.* Matthias Moravus de Olmutz and Michael de Monaco. (University Library, Genoa)

פאנשטיגוש יושטיגינוש ניגובי מכת אחים החורשים

הגמון ניבי בשמינית התהלים לליאון

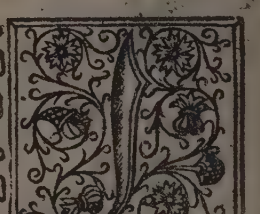
העשירי פיפיור מעולה : הקדמה :

דעתי אב מאושר היית מובא לאוניך אנחנו היותנו מתעסקים לחבר שני התורות יחד מהדת המקודשת בחמשה לשונות נבחרות עברית ארמית יונית ולעזית וערבית הכל נקבץ בטובש אחד עם ציור בחור אשר הם נענים זולו מלכה מיושרת בפי השנת יבולתי ובו דברים נאותים למלכתנו הרבה כילהנן אין דבר יאות כל כך כמו זה הביאור והפירוש מהאותיות הקדושות אשר כבר בזמן עבר אנשי החכמה מהלשונות אשר זכרנו למעלה נתנו פעולת בנמו אלו העיונים ממה שהניחו זכרון לנשארים אחריהם ועד היום נמצאים אצלי ספרים שהם עושים זכרון מאותם הישיבות פעולות וקדמונות והיונים אשר לא נתרצו מביאור אחד עשו שש באורים אשר אורגינוש אנוש משתדל קבצם יחד וקראם שישית ההמשל לפי שבדף אחד בלבד היו הששה ביאורים אבל בלשון אחד בלבד ואנחנו לא בלבד ששית אבל נתעסקנו לעשות שמינית ולאבלשון אחד בלבד אבל בכל אותם אשר הדחות הקדושות מצות שיתלמדו ועשינו ביאורים חדשים מעברית וארמית אשר היתה עיקר עסקנו והביאנו במקומות הצריכים הרבה פרושים כל האפשר ואם יתחפש עריבות והלצת דיבור יח שוב כל שופט ישר כי היותנו מתעסקים אנחנו לא כל כך בחברינו הלצי כמובהתאמתנו המילות יענו זאת לואת וההבנת תענה זו לזו כי הצורות וההמשלים וההקשריות זרים אשר הוא דוחה ניקיות וזכות לשוניו הלטין הם מעוברות מפליאות וחוקים אבל אם עסקנו זה תהיה ללדת שום פרי בבולות התקבצות החכמים לאשר אתה ביושר עלונם נתרצינו לנסות בתלים זה של דוד אשר מכל הפעולה בהווה הוציאנו ולחוץ ואנחנו מישרים אותה לשמך היותך אתה הראיה ממי אשר לא בלבד נתאמתת אבל בצורך תתאמת זה הדבר ותשפוט שהיא תתחבר ותבנא ולנו מוטל לשלם כל המלכת וכך התורה החדשה כמו הישנה באלן הלשונות הנזכרים נוסיזורם ובנינם לתת לבעלי המחקק להיות מוחקק יהי האם בזה התהלים לך קצת מתנובת כלהמלכה ולזכרון השתחוית מול בסא האפושטוליקה ואתה תקבלהו עם מצחך הנאה כמו שהורגלתה לקבל משמרי אותם אשר הם עפלים בגן אלים ואותו אשר לאנוכל לצרף גם קצעם רצון כח עובי שכלנו למען טובך אשר אתה הוא מעולה אצל הכל קבלהו כמו שאם היה שלם מכל צדדיו בתכלית כי הכרת אמיתות ויושר ההטבה היא דבר נצרך לאיש המוני וכמיה שפלה אבל קבל הרצון במקום הפעילה מן הראוי לדין אותו דבר אהי נכתבת בגינובא לבנישת אגושטו שנת אלף תק יו

من اغوستينوس بوستنيانوش جنوى من جمعة الخوات

مواعكين اسقو في من ذابيوا بالنما ذيه المزمار

ليبابا العلي ليون العاشر مو قدما



بكوبيي عرفة كيف ان ذاعل لاذنك نحن كنا مستعملين
لذالين اثنين من الحكمة مواحدة من الدين المقدس بخمسة
لسانن فيمن عبريه بغداتيه يونانيا وعربيا ولاتينه كلها
مشتمع في جسم واحدا مع صيارا سفيا من كلمة يلفظ هذا
لهذا شغلن بالحقيا كذ حراجة قواتي وغيبة حاجة نفيدن
كذير لصدقنا ان للقصير مفيه حاجا ينفعه قد هذا
الا التفسير والمعنى من حروفين المقدسر خذ في ازمان ماضي انسانة
القسيسين من اللسانين المذكورين فتوقعكو فعل بكمثل هذا المذلعتن
من اخذ خلاوذكر للقديين بعضهم وباخذ الملكيين عند كذابة اخذ هوم عاملين
ذكر من خاول المدرسة عالين وقديمن واليونانيين اخذ لاروهو من تفسير واحدا
عملو سذا ان اورجانيس راجلون حذيف اشتهوم واحدوسبعم سادس
الامثل لاشن في ورقا واحدا كانو سذا التفسيرة الا في وحد الا لسان فارد

A iii

86. 1516. Genoa. *Psalterium hebraeum, graecum, arabicum, etc.* P. Paulus Porrus.
(University Library, Genoa)

the mint before he embraced the art of printing. In 1512, associated with his brothers, he devised and cut the type used in his establishment in Turin; four years later he produced in Genoa the famous *Psalterium hebraeum, graecum, arabicum et Chaldeum cum tribus latinis interpretationibus et glossis* (*Plate* 86), which is the first instance of a portion of the Bible being printed in several languages. When one realises that the characters for the various languages had to be especially cut, and notes that Porro completed his edition within ten months, the magnitude of the undertaking becomes apparent. The edition was supervised by the learned bishop Giustiniani, through whose influence Porro came to Genoa.

Aside from its typographical importance, this volume is of great interest because, in a marginal note on the Psalm *Coeli enarrant gloriam Dei* is the earliest bibliographical reference to Christopher Columbus. It is claimed that, at one period of his career, Columbus used his ships to transport printed volumes to various parts of the world.

NOVI

PRINTING came to Novi when Nicolas Girardengo returned to his native town from Venice, and produced a single volume — the *Summa Baptistiniana casuum conscientiae* (*Plate* 87) — in 1484. The date of 1479 is frequently given this volume, but at that time this same Girardengo was making books in Venice.

The page shown here is an interesting example of blank spaces being left by the printer for the initial letters, which were later put in by hand. The catch-letters, indicating the proper initial, are clearly discernible.

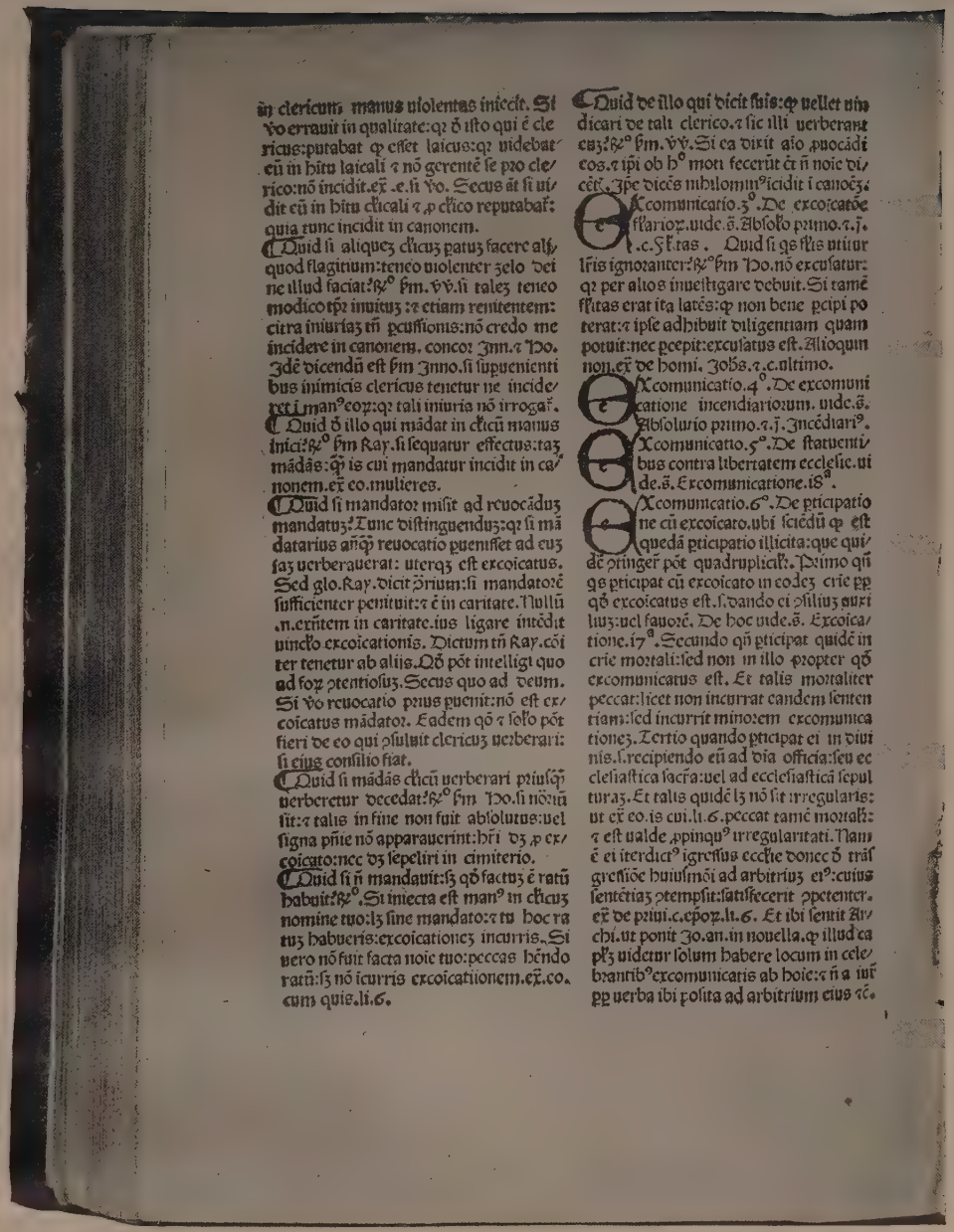
Nicolas Girardengo was still producing books in Novi as late as 1512.

AQUILA

AQUILA, like most of the other Italian towns, owed the introduction of printing to a German — Adam, son of Horrard de Rothwill. As was also so frequently the case, this printer had previously produced volumes in Venice (1471 to 1480). He had also worked in Naples and Rome before he settled down in Aquila in 1482, and issued his *Vite de Plutarcho*. This is a well-made volume, distinguished both for the quality of its paper and for its typography.

In the latter part of the fifteenth century, Eusanio de Stella, associated with several partners, issued important volumes, the most famous and the rarest being, perhaps, the celebrated reprint of Francesco Del Tuppo's translation of *Aesop's Fables* (*Plate* 55), issued in Aquila in 1493.

Of the sixteenth-century printers should be recorded Joseph Cacchi (1566) and Isodoro and Lepido Faci. The Faci brothers issued their *Origine di Aquila, di S. Massonio* (*Plate* 88) in 1594.



ñ clericum manus violentas iniecit. Si
Vo errauit in qualitate: q; ō isto qui ē cle
ricus: putabat q; esset laicus: q; videbat
eū in hitu laicali ⁊ nō gerentē se pro cle
rico: nō incidit. ex. e. si Vo. Secus āt si vi
dit eū in hitu clicali ⁊ p clico reputabat:
quia tunc incidit in canonem.

¶ Quid si aliquez clicuz patuz facere alq;
quod flagitium: teneo violenter zelo dei
ne illud faciat? ℟° ſm. Vv. si talez teneo
modico tp̄ inuituz: ⁊ etiam renitentem:
citra iniuriaz tñ pcussionis: nō credo me
incidere in canonem. concor. Inn. ⁊ Vo.
Idē dicendū est ſm Inno. si supuenienti
bus inimicis clericus tenetur ne incide
re in manº eoz: q; tali iniuria nō irrogat.

¶ Quid ō illo qui mādat in clicū manus
inici? ℟° ſm Ray. si sequatur effectus: taz
mādās: q̄ is cui mandatur incidit in ca
nonem. ex eo. mulieres.

¶ Quid si mandator misit ad revocāduz
mandatuz? Tunc distinguenduz: q; si mā
datarius añq̄ revocatio puenisset ad euz
saz verberauerat: uterq; est excoicatus.
Sed glo. Ray. dicit ꝓriuz: si mandator ē
sufficienter penituit: ⁊ ē in caritate. Nullū
n. erūtem in caritate. ius ligare inēdit
uincło excoicationis. Dictum tñ Ray. cōi
ter tenetur ab aliis. Qō pōt intelligi quo
ad foz ꝓtentioluz. Secus quo ad deum.
Si Vo revocatio prius puenit: nō est ex
coicatus mādator. Eadem qō ⁊ solo pōt
fieri de eo qui ꝓsuluit clericuz verberari:
si eius consilio fiat.

¶ Quid si mādas clicū verberari priusq̄
verberetur decedat? ℟° ſm Vo. si nō tū
sit: ⁊ talis in fine non fuit absolutus: vel
signa pñte nō apparauerint: hr̄i dz ꝑ ex
coicato: nec dz sepeliri in cimiterio.

¶ Quid si ñ mandauit: sz qō factuz ē ratū
habuit? ℟°. Si iniecta est manº in clicuz
nomine tuo: sz sine mandato: ⁊ tu hoc ra
tuz habueris: excoicationez incurris. Si
vero nō fuit facta noie tuo: peccas hēndo
ratū: sz nō icurris excoicatiionem. ex. co.
cum quis. li. 6.

¶ Quid de illo qui dicit suis: q; uellet uin
dicari de tali clerico. ⁊ sic illi verberant
euz? ℟° ſm. Vv. Si ea dixit ad̄o ꝓuocādi
eos. ⁊ ipi ob hº mori fecerūt ēt si noie di
cēt. Ipe dicēs mbulomnº icidit i canoez.

Excommunicatio. 3°. De excoicatōe
ffratrioz. uide. s. Absolo primo. ⁊ j.
.c. Ffratres. Quid si gs ffis utitur
ffris ignoranter? ℟° ſm Vo. nō excusatur:
q; per alios inuestigare debuit. Si tamē
ffitas erat ita latēs: q; non bene pcipi po
terat: ⁊ ipse adhibuit diligentiam quam
potuit: nec pcepit: excusatus est. Alioquin
non. ex de homi. Job. ⁊. c. ultimo.

Excommunicatio. 4°. De excomuni
catione incendiariorum. uide. s.
Absolutio primo. ⁊ j. Incēdiarij.

Excomunicatio. 5°. De statutenti
bus contra libertatem ecclesie. ui
de. s. Excommunicatione. 18ª.

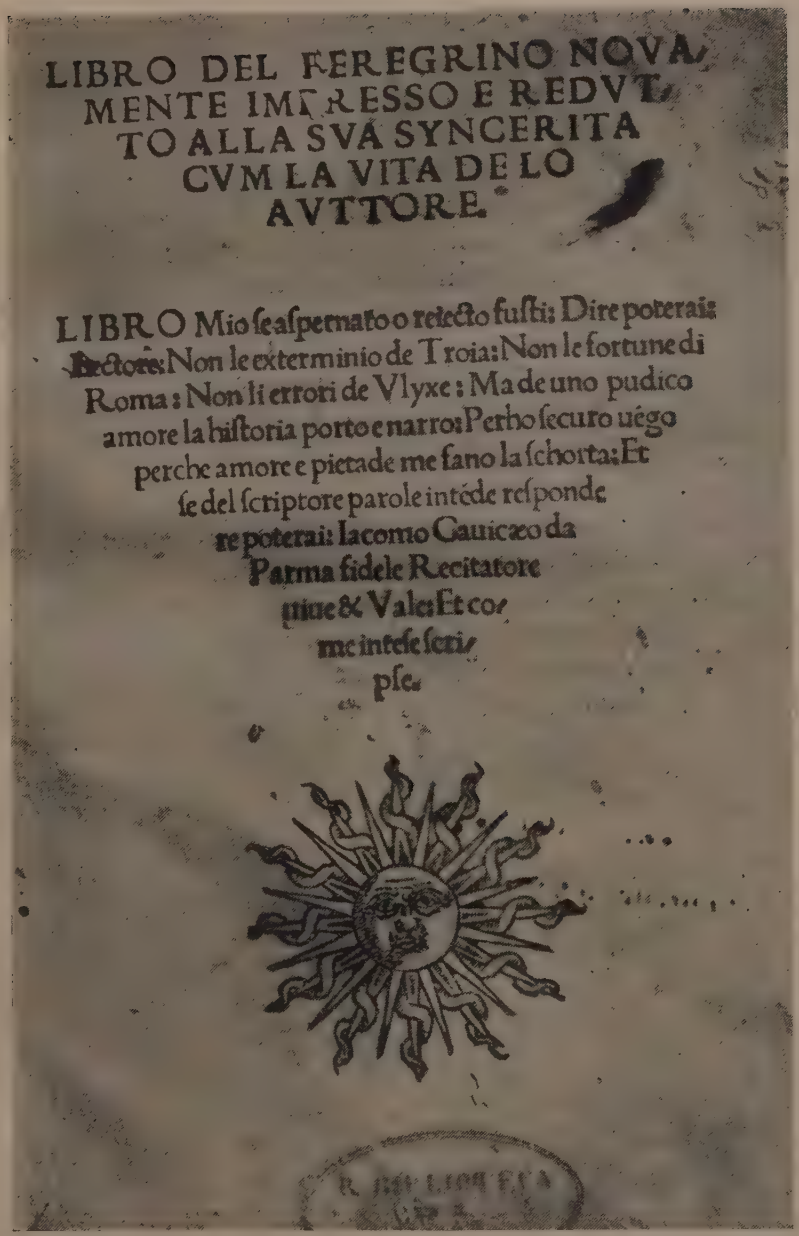
Excommunicatio. 6°. De ptcipatio
ne cū excoicato. ubi sciēdū q; est
quedā ptcipatio illicita: que qui
dē pringer pōt quadruplicat. Primo qñ
qs ptcipat cū excoicato in eodez crie pp
qō excoicatus est. ſ. dando ei ꝓsiliuz aux
liuz: vel fauorē. De hoc uide. s. Excoica
tione. 17ª. Secundo qñ ptcipat quidē in
crie mortali: sed non in illo propter qō
excommunicatus est. Et talis mortaliter
peccat: licet non incurrat eandem senten
tiam: sed incurrit minorem excommunica
tionez. Tertio quando ptcipat ei in diui
nis. ſ. recipiendo eū ad diā officia: seu ec
clesiastica sacra: vel ad ecclesiasticā sepul
turaz. Et talis quidē iz nō sit irregularis:
ut ex eo. is cui. li. 6. peccat tamē mortal
ter ⁊ est valde ꝓpinqº irregularitati. Nam
ē ei iterdictº ingressus ecclie donec ō trā
gressiōe huiusmōi ad arbitriuz eiº: cuius
sentētiaz ꝓtempsit: satisfecerit ꝓpetenter.
ex de priui. c. epoz. li. 6. Et ibi sentit Ar
chi. ut ponit Jo. an. in nouella. q; illud ca
pz uidetur solum habere locum in cele
brantib⁹ excommunicatis ab hoie: ⁊ si a iuī
pp uerba ibi posita ad arbitrium eius ⁊c.

87. 1484. Novi. *Bapt. de Saliis Summa Baptist. casuum conscientiae.* Nicolaus Ghirardengus. (University Library, Genoa)

DIALOGO
DELL'ORIGINE
DELLA CITTA DELL'AQVILA,
DI
SALVATORE MASSONIO
CON L'AGGIVNTA NEL FINE DI ALCVNI huomini della stessa Città, che per hauere scritto, & dato in luce libri di diuerse professioni, sono degni di memoria.
CON LICENZA DE' SVPERIORI.

NELL'AQVILA,
Appresso Isidoro, & Lepido Facij Fratelli.
M. D. XCIIII.

88. 1594. Aquila. *Origine di Aquila, di. S. Massonio.* Isidoro and Lepido Faci (National Library, Naples)

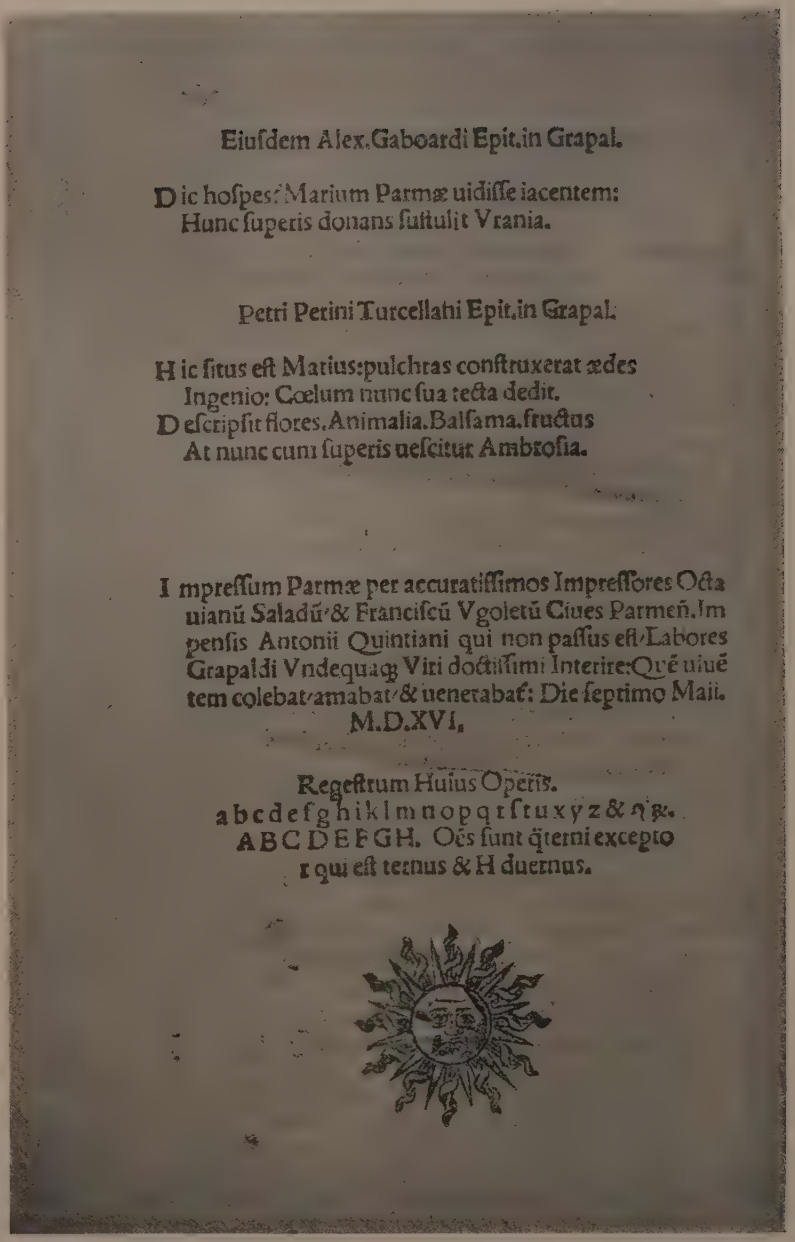


LIBRO DEL PEREGRINO NOVA
MENTE IMPRESSO E REDVT
TO ALLA SVA SYNCERITA
CVM LA VITA DE LO
AVTTORE.

LIBRO Mio ſe aſpernato o retecto fuſti: Dire poterai:
Hectore: Non le exterminio de Troia: Non le fortune di
Roma: Non li errori de Vlyxe: Ma de uno pudico
amore la hiſtoria porto e narro: Perho ſecuro uégo
perche amore e pietade me fano la ſchorta: Et
ſe del ſcriptore parole intéde reſponde
re poterai: Iacomo Gauicæo da
Parma fidele Recitatore
uiue & Vale: Et co
me intese ſcri
pſe.

R. BIBLIOTECA

89. 1513. Parma. *Il libro del Peregrino di Jacopo Caviceo.* Ottavianus Saladus and Franc. Ugoletus. (Palatine Library, Parma)



Eiuſdem Alex. Gaboardi Epit. in Grapal.

Dic hoſpes: Marium Parmæ uidiſſe iacentem:
Hunc ſuperis donans ſuſtulit Vrania.

Petri Perini Turcellani Epit. in Grapal.

Hic ſitus eſt Marius: pulchras conſtruxerat ædes
Ingenio: Cœlum nunc ſua tecta dedit.
Deſcripſit flores. Animalia. Balſama. fructus
At nunc cum ſuperis uerſatur Ambroſia.

Impreſſum Parmæ per accuratiſſimos Impreſſores Octa
uianũ Saladũ & Franciſcũ Vgoletũ Ciues Parmeñ. Im
penſis Antonii Quintiani qui non paſſus eſt Labores
Grapaldi Vndequaq; Viri doctiſſimi Interire: Quẽ uiuẽ
tem colebat amabat & uenerabat: Die ſeptimo Maii.
M.D.XVI.

Regeſtrum Huius Operis.
a b c d e f g h i k l m n o p q r ſ t u x y z & ⁊ g.
A B C D E F G H. Oẽs ſunt q̃terni excepto
r qui eſt ternus & H duernus.

90. 1516. Parma. *De partibus aedium F. M. Grapaldi.* Ottavianus Saladus and Franc. Ugoletus. (Palatine Library, Parma)

PARMA

UNTIL recent years, Andrea Portilia, the first printer in Parma, was thought to have been a native son, but authorities now believe that he was born in Turin. He was located in Bologna in 1472, just before be came to Parma, and some think that he learned the art from Baldassare Azzoguidi (See *Page* 159). The earliest volume printed in Parma was his *De liberis educandis, Guarino Ver. interprete,* of 1472.

For ten years Portilia issued volumes in Parma, occasionally making excursions to Bologna and to Reggio. During this same period, another printer, Étienne Corallus, issued his *Statii Achilleidos* (1473), which attracted attention particularly because of efforts made by envious rivals to prevent its publication. Corallus was in Parma until 1477.

Of the later fifteenth-century printers, Angelus Ugoletus should be mentioned. His labours covered the years 1473 to 1499. Francesco Ugoletus was his successor, associated with Ottavianus Saladus. The best known volumes produced by this combination were the *Libro del Peregrino di Jacobo Caviceo* of 1513 (*Plate* 89), and the *Grapaldi* of 1516 (*Plate* 90).

The art of printing declined in Parma after Francesco Ugoletus and Saladus, but was reclaimed in the second half of the sixteenth century by the Viottos, Seth and Erasmus. Seth Viotto issued *Il Vendemmiatore di L. Tansillo* (*Plate* 91) in 1567, while Erasmus Viotto has the distinction of producing, in 1581, the first edition of *Gerusalemme Liberata* (*Plate* 92). This work was started after the edition of Casalmaggiore, but Viotto completed the volume before his rival.

At Parma were located paper mills which competed with the famous hand-made paper of Fabriano.

CALLERIUM (Cagliari ?)

SARDINIA boasts two *incunabula,* one dated 1493, and the other supposed to have been issued the following year. The only known copy of the first, *Speculum Ecclesiae,* is preserved in the Provincial Library of Palma, in the Balearic Isles. This is attributed to Salvador de Bologna, one of those itinerant printers, who, during the first two centuries after the advent of the printing press, wandered from town to town, transporting his hand press and his type, and settling down wherever an opportunity for work offered itself. The second volume was the *Carta de Logu* (*Plate* 93). There is but a single copy known of this work, which formerly was in the Library of the Jesuits at Cagliari, but is now in the private collection of Baron Guilot di Alghero. The volume consists of 100 pages of text and four of indices.

Many doubts have arisen with regard to these earliest examples of printing in Sardinia and Cagliari; especially as to the first *incunabulum,* which has never been seen by modern bibliographers. After Salvador de Bologna there is a gap in the annals of Sardinian printing; and it is not until 1560 that a certain Stefano Moretino again published a *Carta de Logu* at Cagliari. Doubt has also been thrown upon this: some claim that it was printed on the mainland, perhaps at Naples; and that the location " Cagliari " is incorrect. These doubts are based on a privilege which the Viceroy Don Alvaro di Madrigal granted for ten years to Messer Nicolas Canyelles to print Angier's *Catechism;* because the privilege asserts that in that Kingdom " no one had as yet printed anything."

But the privilege contemplates the real establishment of a printing office, and does not exclude the possibility of some one having already printed books in Cagliari.

IL
VENDEMIATORE
DEL SIG. LVIGI
TANSILLO.

Per adietro con improprio nome intitolato, Stanze di coltura, sopra gli horti delle Donne. Di nuouo riformato, & di più d'altrettante stanze accresciuto, & ripulito.

IN PARMA,
Appresso Seth Viotti. 1567.

91. 1567. PARMA. *Il Vendemmiatore di L. Tansillo.* Seth Viotti.
(Palatine Library, Parma)

GERVSALEMME
LIBERATA
DEL SIG. TORQVATO
TASSO.

Al Sereniss. Sig. D. Alfonso II.
Duca V. di Ferrara &c.

Tratta da fedelissimi copia, & vltimamente emendata di mano dell'istesso Autore.

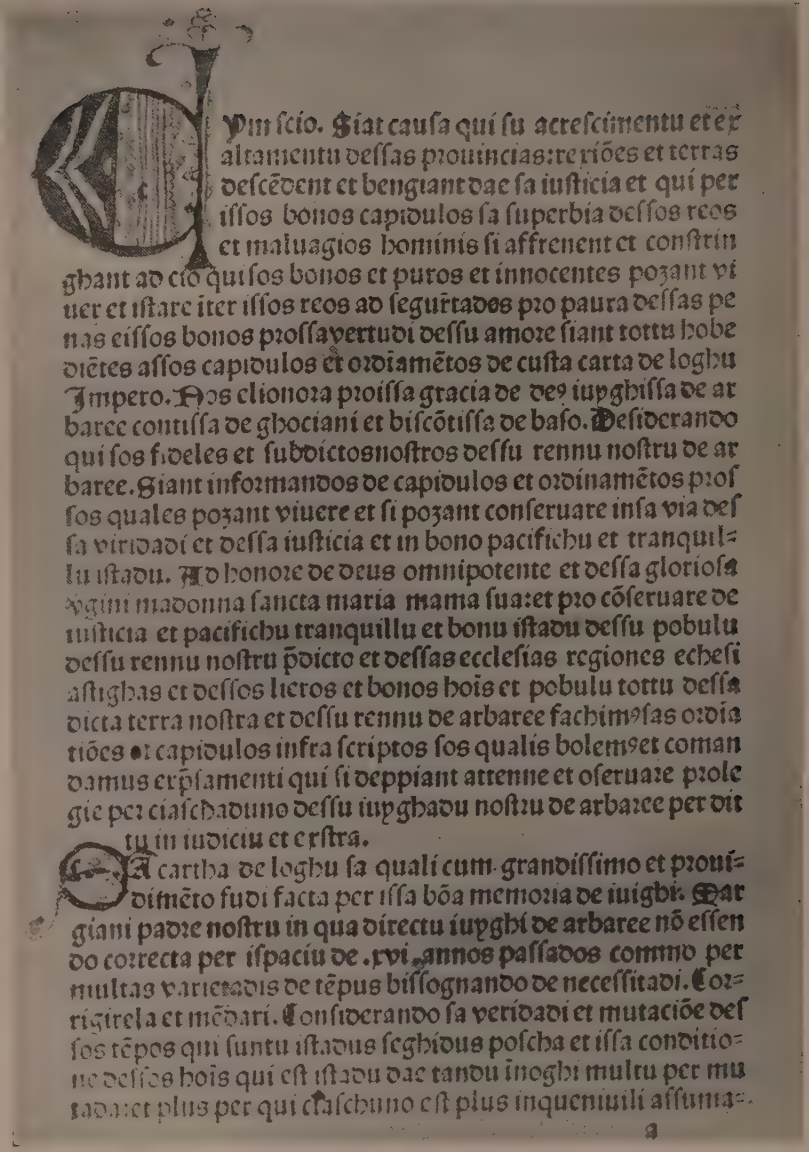
Ove non pur si veggono i sei Canti, che mancano al GOFFREDO *stampato in Vinetia; ma con notabile differenza d'Argomento in molti luoghi, e di stile, si leggono anco quei Quattordici senza comparatione più corretti.*

Aggiunti à ciascun Canto gli Argomenti d'incerto Autore.

Con Privilegi della Christianiss. & della Catholica Maestà, & di tutti i Duchi d'Italia.

IN PARMA.
Nella Stamperia d'Erasmo Viotti.
M D LXXXI.

92. 1581. PARMA. *La Gerusalemme liberata del Tasso.* Erasmo Viotti.
(Palatine Library, Parma)



Cum scio. Siat causa qui su acrescimentu et e[r] altamentu dessas prouincias: regiões et terras descẽdent et bengiant dae sa iusticia et qui per issos bonos capidulos sa superbia dessos reos et maluagios hominis si affrenent et constrin ghant ad cio qui sos bonos et puros et innocentes pozant vi uer et istare iter issos reos ad seguritades pro paura dessas pe nas eissos bonos prossa vertudi dessu amore siant tottu hobe diẽtes assos capidulos et ordiamẽtos de custa carta de logbu Impero. Nos clionora proissa gracia de deꝰ iupghissa de ar baree contissa de ghociani et biscõtissa de baso. Desiderando qui sos fideles et subdictos nostros dessu rennu nostru de ar baree. Siant informandos de capidulos et ordinamẽtos pros sos quales pozant viuere et si pozant conseruare insa via des sa viridadi et dessa iusticia et in bono pacifichu et tranquil- lu istadu. Ad honore de deus omnipotente et dessa glorios ꝑgini madonna sancta maria mama sua: et pro cõseruare de iusticia et pacifichu tranquillu et bonu istadu dessu pobulu dessu rennu nostru ꝑdicto et dessas ecclesias regiones eches astighas et dessos lieros et bonos hois et pobulu tottu dessa dicta terra nostra et dessu rennu de arbaree fachim⁹sas ordia tiões et capidulos infra scriptos sos qualis bolem⁹et coman damus er⁹samenti qui si deppiant attenne et oseruare prole gie per ciaschaduno dessu iupghadu nostru de arbaree per dit tu in iudiciu et e⁹stra.

Sa cartha de logbu sa quali cum grandissimo et prouí- dimẽto fudi facta per issa bõa memoria de iuigbi. Mar giani padre nostru in qua directu iupghi de arbaree nõ essen do correcta per ispaciu de .xvi. annos passados commo per multas varietadis de tẽpus bissognando de necessitadi. Cor- rigirela et mẽdari. Considerando sa veridadi et mutaciõe des sos tẽpos qui suntu istadus seghidus poscha et issa conditio- ne dessos hois qui est istadu dae tandu inoghi multu per mu tadas: et plus per qui chaschuno est plus inqueniuli assuma-

93. 1493. CALLERIUM (Cagliari?). *Carta de Logu.* Salvador de Bolonia.
(Library of Baron Guillot di Alghero)

pe.& pau.& ſancte ro.eccleſie.& dñi noſtri pape mihi ī hac parte cōmiſſa & tibi cōceſſa in quātū claues ſācte eccliē ſe extendunt & in quātum debeo & poſſum: ſi iſta uice morieris: abſoluo te ab ōibus peccatis tuis ī purgatorio debitis propter culpas & offenſas: quas cōtra deū et aīam tuā & proximū tuum cōmiſiſti: ſi non pretextu iſtius indulgentie cōmiſiſti illa: & in q̄tū mihi permittitur: reſtituo te innocentie: in qua eras: q̄n batizatus fuiſti. Si uero iſta uice nō morieris: reſeruo tibi plenariam auctoritatem & indulgentiam tibi cōceſſam a dño papa pro ultimo articulo mortis tue. In noīe patris & filii & ſpiritus ſancti. Amen.

¶ Explicit ſūma cōfeſſionū ſeu īterrogatoriū pro ſīplicibus cōfeſſoribus editū ab Archiepiſcopo florētino uidelicet fratre Antonino ordīs predicatoꝝ. Finita ī mōte ſgali: āno dñi. M.CCCC. LXXII. die. xxiiii. menſis octobris.

¶ Quē genuit quondā germana Antuuerpia potēs
Mathiæ Antonius uirtute inſignis & arte
Baldaſar & ſocius corderius omnia ſupra
Vtile opus cunctis finxerunt Antonianam
Arte noua formæ: quæ correctiſſima certe
Ordine cuncta ſuo nos crimina noſtra fateri
Inſtruit: & lepram inter lepram noſcere quanq;.
Hoc opus hoc noſtrā ſic continet ecce ſalutē.

94. 1472. Mondovi. *S. Antonini Summa Confessionum.* Ant. Mathias of Antwerp and Baltasar Corderius. (National Library, Turin)

IHS

¶ Tractatus breuis ac valde vtilis de arte et ¶ ſcientia bene moriendi feliciter incipit.

Quam de p̄ſentis ſeculi miſeria: mortis trāſitus p̄pter moriendi īmperitiaꝝ multis non ſolum laicis verūꝝ etiaꝝ religioſis atq; deuotis: difficilis nimis multumq; periculoſus: imo etiam terribilis valde videatur plurimūq; horribilis: Idcirco in p̄ſenti materia que de arte moriendi eſt: quidaꝝ breuis exhortationis modus: circa eos qui in mortis articulo ſūt cōſtituti hic mentis intuitu eſt ſubtili conſideratione notandus ſeu ppendendus: eo quod modus iſte generaliter omnibus catholicis ad artem ꝛ noticiam bene moriendi cōquirendam plurimum valere ꝛ prodeſſe poteſt. ¶ Cō tinet autem materia iſta ſex particulas. ¶ Quarum prima eſt de laude mortis. ¶ Secunda morientiuꝝ tempta tiones continet. ¶ Tertia interrogationes. ¶ Quarta. quandaꝝ inſtructionē cum obſecrationibus. ¶ Quinta exhortationeꝝ. ¶ Sexta continet orationes dicēdas ſup agonizantes ab aliquo aſſiſtentium caro ꝛ fideli amico.

¶ De Laude mortis. particula prima.

Quam omnium terribilium mors corporis ſit terribiliſſima ſicut ait philoſophus: Mors tamen anime eſt horribilior atq; deteſtabilior

a i

95. 1510. Mondovi. *Dom. Capranicae De arte bene moriendi.* Vincentius Beruerius. (National Library, Turin)

MONDOVI

ANTONINUS MATHIAS is entitled to the credit of having introduced the art of printing into two towns of Italy. In 1471, together with Lambert Laurenszoon, Mathias issued the earliest book in Genoa (See *Page* 160). The following year, Laurenszoon sold his interest in the partnership to Baldassare Cordero, a prominent citizen of Mondovi, who was at that time in Genoa. Only a few months later, that city was scourged by a violent epidemic, and Cordero persuaded Mathias to transfer their presses and types to Mondovi. Thus, on October 24, 1472, Cordero and Mathias completed in Mondovi their *S. Antonini Summa Confessionum* (*Plate* 94) — the earliest volume attributed to this town.

Mondovi is frequently given in its Latin form, *Monsregalis*, and this has led some bibliographers into the error of attributing this edition to Monreale in Sicily, or to Königsberg in Prussia. There is, however, no doubt that this book was printed at Mondovi, or that it was the first dated work to issue in Piedmont from the press of a Piedmontese. It is also an additional example of an interesting fact observed elsewhere: that printing was, in that part of Italy, first carried on by Piedmontese working with German printers, and that, in the present instance, a member of one of the chief families of Mondovi. Cordero, following the noble example given by the Massimi in Rome and Beggiamo at Saviliano, considered the prosecution of the new art in no way derogatory to his social standing. Of noble birth, too, were Cordero's fellow-citizens Domenico and Lorenzo Vivalda, and Vincenzo Berruerio, who followed in his footsteps. The last named produced the well-known *Dom Capranicae De arte bene moriendi* (*Plate* 95), in 1510.

CREMONA

IN January, 1473, Cremona entered the typographical lists with the issue of Angelo de Ubaldis' *Lectura super 1 parte Digesti novi* (*Plate* 96). From a contract made in Milan before the notary Zunico on May 9, 1471, it appears that two printers, Dionigi Paravicino and Stefano de' Merlini, of Lecco, associated themselves with the Cremonese Dr. Francesco Granelli to carry on the art in Cremona — Granelli undertaking to furnish the funds for the formation of the company. Why, then, did the first *incunabulum* appear in Cremona two years after the date of this contract? And why is Granelli not mentioned? Scholars have not been able to clear up these difficulties.

It is known that one of these printers, Dionigi de Paravicino, working with Ambrogio de Orchi, published on August 9, 1474, the first *incunabulum* of Como. He was also the first to print in Greek characters at Milan, where he published, two years later, the well-known *Epitome* by Constantine Lascaris, edited by Demetrio Cretese (See *Page* 131). After the printing of the *De Ubaldis* no book appeared in Cremona for twenty years: strange inertia for so cultivated a city, where there were large schools and celebrated men-of-letters, numerous and important collections of manuscripts, and many artists versed in the arts of writing and of making miniatures.

Thus in 1485, while her sons were distinguishing themselves as printers in other places, Cremona was obliged to have her *Statuta* printed beyond her boundaries, at Brescia. The explanation of this strange fact is perhaps to be found in the elegance of the culture at that time distinguishing Cremona, and in the presence of those copyists, scribes, and miniaturists to whom the new art must have appeared mechanical and of little value; they would naturally be urged by their tastes and their interests to impede the inevitable development of the new art.

OC EDICTO. Per nũciationẽ succurritur aduersus opa nouа futura ut ĩ solo nõ fiant quousq; nuntiationis .. remissio fiat

Aduersus iã facta ut destruanť .alia remedia sunt .ꝑtita .h. d. usq; ad .¶. nunciatio

HOC AVTEM iste .¶. summatus est cũ precedente tamẽ alr potest summari sic. Si hoc edic. occurrit ꝺr opa ichoata sz nõ ꝺsumata .s. aduersus ꝺsumata alias remed. succurritur .h.d. In.g.7.q in loco in fi. ad ꝺ qr illud ĩ dic. negd ĩ loco. p. solũ ẽ ꝓhibit iterum ne fiat nec tamẽ ẽ restituendũ ñ ei⁹ qꝺ ĩ ma factũ ẽ ut.l.ij.¶.neq; nciez .7 ¶. pretor. nequid ĩ lo. pn. alr glo. ista nõ ꝓcedit.

NVNCIATIO nũciatio fieri põt etiã pretore nõ adito 7 ꝑ ꝓcur 7 oi tpr 7 aduerſ absentes ignorãtes 7 ĩ uites. hd. usq; ad. ¶ i op. ¶. Queritur hic ꝓcc. cã citatio facta die feriato collata tñ i tẽpus iuris ũ alr 7 ocr post mr. opz fi. ol. cui adheret bar. q citatio facta die feriato etiã i honorẽ ꝺi collata i tẽpus iuridicũ nõ nocẽ. quia lex resistit ꝓncipio ũ ol. oferat ĩ tẽpus ꝓmissũ nec ꝓpterea nz. Si uero lex nõ resistit ꝓncipio sz effectui puta i diebz feriatis ꝑ mẽses. lex. n. dicit q ꝙs nõ teneat operi ĩ diebz illis nec citatio facta illis diebz si oferet ĩ tẽpus ꝓmissũ tal citatio tenz. et ita practicat. Ange.

INOPERIS Si nũciat nudo uerbo. denũciaz ꝺr. efficit. secus si ꝑ ind. ul ꝑ iactũ lapilli h.d. cũ g. 7 ibi q denũciaz possessor. effr si ꝺnũciator possessor erat. 7 hũit aiaz ꝺnũciatr põnis qrẽde ipsi⁹ soli ul iuris. puta fulmis ul libertatis alis secus l. ꝑ admodũ ifra de acqr poss. q tenet hic Ia. de ar. 7 In. g. aduersariũ facim⁹. ibi ꝓiactũ sb ꝺta q ĩpo Iacto appeat ꝺ ĩtẽctione iactꝫ. qa ꝺixit se nũciare ꝑ iactũ lapilli Ia ꝺ ar 7 bene.

SEDET SI IS donec pẽt ĩ tẽptari hoc ĩterdictum ad ꝙmolitionem omnis ac. quã denunciatus uelit ĩ tentere ꝑ quam declarez sibi ita ĩ esse edificatũ habere cessat. h. d. g. i. Si tamẽ ĩ ꝓdic 7 nõ excipit ꝓcedit ipm 7 sagẽs opprimet nichil destruez ꝑ hoc edic. ꝺ ĩ ꝺic. Si sẽcũ ut fiet destructio. bar. hic 7 bene 7 etiã excipiẽdo ꝺr ac. ꝓpter ꝓ petri ꝓbit ut destructio fiat ut. ꝑ. ꝺ adulr l ij ¶ si pal. hic.

In terr. ãte remissionẽ dic. s. tacitã ul expressã Ibi ꝺicz. i. postq denũciatũ al edificatũ fuerit Ibi actioez dic. s. negatoz etiã l. z. g. al ꝺicat. Ibi i eũ. n. ꝺr cũ Ibi restituendo. i. destruendo. Ange

POTEST AVTEM nõ expedit mutatẽ scire opis qualitatẽ. h. d. In. g. igorãs ubi q ẽ ꝺr solimo q ille ꝺ quo ad ꝺmolitioez sz quo ad ꝺnũciãdu potẽciã sufficit ẽr unũ cemẽtũ positũ ut nõ ꝓcedat ĩ ope sic itellr hec lra

ET POST Post nũciatioẽz possit partes sup ea ꝺẽ litigare 7 etiã i ipo. 7 ut ĩ arbitratorẽ ꝓmittere. h. d. Nõ aũt ut i arbitrũ ut ĩ. g. 7 b. ꝺ. nir cil ĩ. ꝺ nir can. secus sm. Ino. ꝺ arb. expte. L. glo. l. l. ff. si i fuñ. ¶. f. siqs inder. s ꝺ arb. dicat ita ꝺ iur can. 7 alr hic ¶. q. absq; ꝓiudicio sm ind. qs põt se coherere iudicio alterius de quo hic p bar. q. mutant ꝓpositũ 7 bene Ibi ꝓrie. alẽo ꝺ duobz modis ul promittendo ĩ pretorẽ ut iarbitratorẽ ut dixi. ul ꝑsequendo corã eo denũciationẽ ut corã iud. 7 sic dz hec causa ẽmitari i fra tres mẽses ut. l. i. ¶. s. alẽ l. fi ¶. ꝺ. op. p. In terr ibi ꝺbebit id rarũ hr dic alr iste terr q ꝺbitor exbanitus ad petitioez creditoris dz. cãzellari ꝺ bãno creditore petente 7 ẽ uerũ si bãnũ ẽ datũ solũ creditoris fauore sec⁹ si ad ñdictã ꝓpẽ otẽptã maiestatẽ pretoris nã cũ ius sit qsitũ fisco sine ei⁹ uolũtate nõ tollr. l. ius publicũ. s. ꝺ. pac. 7 ꝺ hoc pgmill⁹ in. l. fi. s. de offio pcur. ces. facit. l. ij. ¶. de libep 7 coz liberis. si aũt ẽ minus bãni elapsꝰ nõ esset possz progari ꝑ ptẽ 7 codẽ modo ẽ minus iurti 7 sẽ. excoica. Vt plr no. inoc. in c. preterea el. ij. ext. de appel. ang. fr. bal. 7 petri ꝺ ubaldis

OPVS. is opis nouũ facit q facie ãtiꝙ immutat opis h. d. 7 nil ob.

HOC AVTEM hoc edic. habet locũ ꝑ ope qꝺ fit ĩ solo ul solo ĩ sepabilr cohrẽ ti h. d. Et itellr fm destinationẽ 7 ꝓpositũ faciẽtis. unde q detrahit ꝺ opa ita structa ꝑ posito sz destinacoez. nunc hoc interdic. ut. s. ¶. ꝑ. seꝰ si ñ sit ꝺstiacioẽ ꝓpetuñ. Et iõ putas ui neas aut arbores nõ renebit hoc ĩꝺic. sz tenebit ĩꝺic. q ui aut clã ut hic 7 ita itellige. glo. i g. solo ubi hortari. hãc approbat g. hic ifi. sz ei obstat. qa 7 ꝑ ifa pactioẽ asolo opent hoc ĩꝺic ut hic 7. s. ¶. ꝑ. 7 tamẽ illa non ꝓmanet solo

BIBLIOTECA

96. 1473. CREMONA. *Ang. de Perusio Lectura sup. 1p. Digesti novi.* Dionysius de Paravicinus and Stephanus de Merlinis. (University Library, Bologna)

Jacobi Gualle iurecõsulti: Sanctuarij
Papie Liber quartus.

De cõditore Edis sancti Michaelis: ciusq; reliquijs. Cap. I.

Accedo ad reges: in quoz laudes non cõsurgunt ab eis extructe arces: vl' excelsa palatia: aut eburnea marmorea sepulchra cum eorum statuis: ac insignibus que in posteros suam referrent vnam mundi memoriã. Nam ipsi principes viri armis: strenuaq; virtute: at precipua religione illustres: ꝓsiderantes hanc vitam caducam breui sibi defuturã: ⁊ aliam perpetuã cito subsecuturaz: memorata superius atria: ⁊ reliqua per tpa ruituram minime erigere voluerunt. Verum ꝯp̃rimũ regie potestatis apicẽ apud Ticinum obtinuerũt: zelo christiane religionis: ad eiusdemq; vrbis exaltationem: iuxta diui patris Syri prophetata: non circa humanum: sed diuinum cultum multa celitum delubra cdificarunt: multorũq; sanctorum reliquijs ea illustrarunt: multis itez sanctissimis religionibus consecrarunt: quo a Christi fidelibus maiori deuotione colerentur. Nam plura zenobia construxerunt: multis additis p̃dijs: vnde clerici sacreq; virgines die noctuq; diuina officia ibidem celebrantes: vitam magis religiosam ducere possent: ⁊ eorũ orationibus: atq; lachrymis populi peccata delerẽtur: ipsiq; strenui principes ab hoc seculi ceno: diuina suggerente gratia: in supnã celi arcem demum recipi mererentur. Ipsi nãq; reges in celebri templo diui Michaelis archangeli regalibus coronis: tonãte celo excelse illustrabantur: eo scilicet peruetusto euo: quo ob eorum magnitudinem hoc carmen erat in ore populorum. Canebit altum Flauie gentis decus. Nam eo Flauij cognomine Antharim Rex

97. 1505. Pavia. *Jac. Guallae Papie Sanctuarium.* Jacobus de Burgofranco. (University Library, Pavia)

S. Petri in cælo aureo.

INTRO
DVCTIO IN CHALDAI
cam linguã, Syriacã, atq; Armenicã, & decẽ alias linguas.
CHARACTERVM DIFFEREN
tiũ Alphabeta, circiter quadraginta, &
eorũdem inuicem cõformatio.
MYSTICA ET CABALISTICA
quãplurima scitu digna. Et descriptio
ac simulachrũ Phagoti Afranij.
THESEO AMBROSIO EX CO
mitibus Albonesii. I. V. Doct. Papiẽ.
Canonico Regulari Lateranensi,
ac Sancti Petri in Cœlo Aureo
Papiæ Præposito, Authore.
M.D.XXXIX.

¶ Linguarum vero, & Alphabetorũ nomina sequens pagella demonstrabit.

98. 1539. Pavia. *Ambr. T. Albonesi Introductio in Chaldaicam linguam, etc.* Sumptibus et typis Auctoris. (University Library, Pavia)

PAVIA

LONG and vigourous has been the discussion over the date when Pavia first received the art of printing. Still basing their conclusions upon indirect and comparative evidence, authorities are now inclined to confer the honour upon Manfredo de Guarguaglia, who formed a partnership, in 1472, with Giovanni de Sedriano, of Milan, a pupil of Filippo da Lavagna, and Guniforto de Regalibus, a medical student. A single title exists upon which this credit is based, the *Lectura* of Angelo Gambiglione, of Arezzo.

Following Manfredo (or, more properly, Giovanni) came Antonio Carcano, of Milan, who printed in Pavia on his own account and with Zanino Ripa in 1472 or 1473. He issued a treatise by Gentile de Foligio, which is the earliest Pavia volume to bear a printer's name; but the date still has to be estimated.

In addition to these printers in Pavia, there were many natives of this town who produced important volumes in other localities, such as Simone Bevilacqua de Gabi, who worked in Venice, Vicenza, and in Turin; Bernardino Misinta, who issued books in Cremona and in Brescia; and Lorenzo de Rossi and Andrea Grassi, who settled in Ferrara.

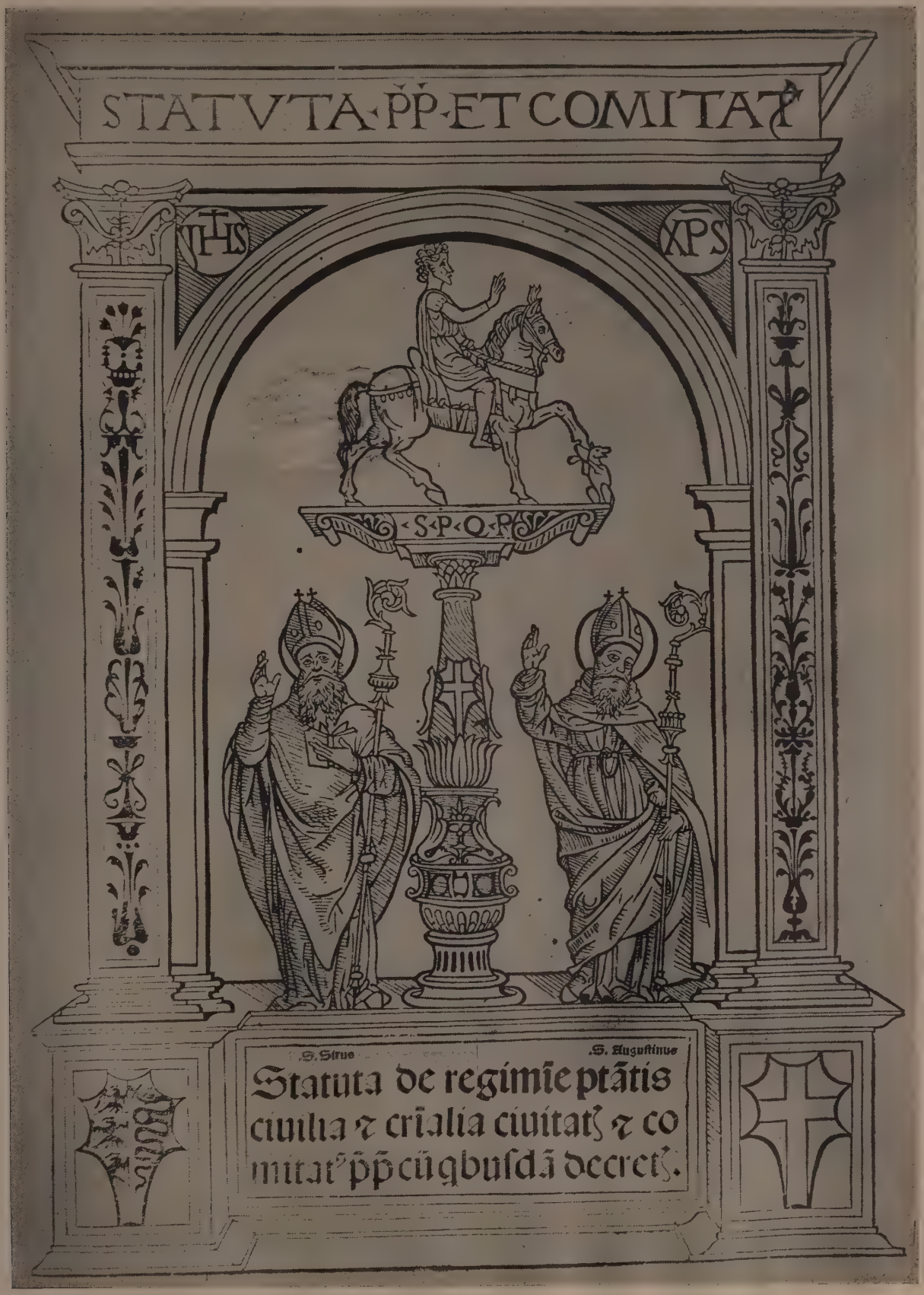
The most important printer in Pavia during the fifteenth century (and running over into the sixteenth) was Jacobus de Burgofranco. He issued many beautiful volumes, strikingly illustrated, which attracted much attention. The portrait of Quintianus Hoa, which appears in his *De syllabarum quantitate* of 1511, is considered one of the finest examples of Italian zylographic art. Among his other volumes should be mentioned the *Jac. Guallae Papie Sanctuarium* of 1505 (*Plate* 97), and his *Statuta de regimine potestatis civitatis Papie* of the same year (*Plate* 99).

From a typographical standpoint, the most important volume issued in

Pavia was the *Ambr. T. Albonesi Introductio in Chaldaicam linguam* (*Plate* 98). This was printed in 1539 by Giovanni Simonetta, of Cremona, for Ambrogio Teseo, Count of Albonesi, and Abbot of S. Pietro *in Coelo Aureo.* This learned priest cut with his own hand the types required for nearly forty Oriental languages, and it was on these characters that Simonetta drew in producing his famous volume, *sumptibus et typis auctoris,* within the walls of the ancient church of San Pietro.

This volume is one of the rarest and most interesting in existence, being the first instance of an edition of comparative Oriental philology printed from characters especially designed and cut for a single book. While Simonetta was the actual printer, Ambrogio Teseo is entitled to full credit for the typography as well as for the type, since it is alleged that Simonetta had never learned to read.

Judged by modern standards, the title page, which is shown here, is the poorest typographical exhibit in the entire book, but, by the same token, it is the most revealing. This was the period (1539) of Robert Étienne and the typographical supremacy of France, when the desire for decoration was running riot. Printing in Italy was on the decline, from an artistic standpoint, and the Italian printers of the time — even the best of them — were not competent to meet the echoing demands of their patrons. Instead of the charming decorations of Geoffroi Tory, made in complete harmony with the type, the Italian makers of books used any ornaments or borders they happened to have; and, to make matters worse, they tried to add to the decorative effect by using varying sizes of type upon the title page.



99. 1505. Pavia. *Statuta de regimine potestatis civitatis Papie.* Jac. de Burgofranco.
(University Library, Pavia)

Vitaq; cum gemitu fugit indignata ſub umbras.

Finis Summe Virgilianæ narrationis in tribus operibus Bucolicis Geórgicis & Aeneide.

Incipit Decimuſtertius liber Mafei uægii laudẽſis.

Vrnus ut extremo uitam ſub marte profudit.
Subdunt ſe rutuli æneæ troiana ſequentes
Agmina.dehinc ſuperis meriti reddũtur honores.
Cum gaudet gnato ac ſociis memorante malorum
Actorum pater æneas.turni inde latinus
Morte dolet patriæ miſeranda incendia daunus
Euerſæ:& cari deflet pia funera gnati.
Connubium inſtaurat gnatæ lætoſq; hymenæos
Rex ſocer æneæ genero.gens utraq; pacto
Fœdere pacis ouat:tum nomine coniugis urbem
Inſtruit.& tandem placida ſub pace regentem
Tranſtulit æneam uenus aſtra in ſumma beatum

Vrnus ut extremo deuictus marte profudit
Effugientem animam. medioque ſub agmine uictor
Magnanimus ſtetit æneas mauortius heros
Obſtupuere omnes gemitumq; dedere latini.
Et durum ex alto reuoḿẽtes corde dolorem
Concuſſis cecidere animis ceu frondibus ingens
Silua dolet lapſis boreali impulſa tumultu.
Tum tela inſigunt terræ.& mucronibus hærent:
Scutaq; deponunt humetris:& prœlia damnant:
Inſanumq; horrent optati martis amorem.
Nec fratrum nec colla pati captiua recuſant:
Et ueniam orare:& requiem finemq; malorum.

100. 1475. Modena. *P. Vergilii Maronis Opera.* Joh. Vurster de Campidona.
(National Library, Florence)

MODENA

THERE are no special characteristics attached to the history of printing in Modena. Leonardo d'Alemagna taught the art to the inhabitants of the neighbouring village of Rubiera, and, in 1470, Zerbini and Baldassare Struzzi went thence to Bologna to work as printers.

Modena was also the probable birthplace of the two artist-printers Giorgio and Antonio Miscomini who became famous for the editions they published in Florence. They afterwards set up their presses in the monastery of Nonantola (See *Page* 203), five miles from Modena, when they issued the celebrated edition of the *Breviarium romanum* (*Plate* 116).

One of the first and most notable books printed in Modena was published in 1475 by Giovanni Vurster of Campidonia. This was a *Virgil,* in folio, prized for the clearness of its print, the correctness of its readings, and the quality of its paper.

Vurster was in Mantua from 1472 to 1474. Some authorities have claimed that his *Liber Pandectarum Medicine omnia medicine simplicia continens quem ex omnibus antiquorum libris aggregavit eximius artium et medicinae doctor Mattheus Silvaticus* was the earliest volume printed in Modena, but as the colophon, while giving the date, omits the place of issue, there is no evidence to show that volume was printed elsewhere than in Modena. The colophon reads: *Impressum per magistrum Johannem Vurster de Kampidona Anno Domini:* MCCCCLXXIIII.

The *Vergilii Maronis Opera* (*Plate* 100), referred to above, is accepted as the first volume printed in Modena of which both date and place are substantiated. Its colophon is as follows: *Mutine Impressum per Magistrum Johannem Vurster de campidona. Anno* D.M.CCCC.LXXIIII *die Vicesimatertia mensis Januarii.* It is a very rare book, the only copies known being those in the National Library in Florence and in the Estense Library in Modena.

Coniunctiões et oppositiões luminarium ãni xpi. 1496. Calculate ad meridianũ Inclyte ciuitati mutine p clarissimũ artiũ z medicine doc. d. magistrũ thomã dainerium mutinensem.

						Gra. solis	Gra. ascẽdẽs.
Januarius	Coniũctio	die 15	die veneris nocte seqnti	hora. 1	m 35	5 aq 23	leonis
	Oppõ	die 29	die veneris nocte seqnti	hora. 9	m 54	20 aq 12	sagit
Februarius	Coniũctio	die 14	die domico eodem die	hora. 18	m 37	5 pi 3	cancri
	Oppo	die 28	die domico eodem die	hora. 20	m 11	19 pis 7	leonis
Martius	Coniũctio	die 14	die lune nocte seqnti	hora. 8	m 58	10 ari 25	capri.
	Oppõ	die 28	die lune noc. seqnti	hora. 7	m 19	18 ari 18	capri.
Aprilis	Coniũctio	die 13	die mercurii eodẽ die	hora. 20	m	3 ta 9	vgis
	Oppõ	die 27	die mercurii eodem die	hora. 19	m	17 ta 24	virg
Maius	Coniũctio	die 12	die iouis nocte sequẽti	hora. 4	m 44	2 ge 12	aquar
	Oppõ	die 26	die iouis noc. seqnti	hora. 8	m 25	15 ge 11	gemi
Junius	Coniũctio	die 11	die sabati eodem die	hora. 11	m 53	30 ge 10	leonis
	Oppõ	die 25	die sabati eodem die	hora. 22	m 49	13 cã 27	sagit
Julius	Coniũctio	die 10	die domico eodem die	hora. 18	m 50	27 cã 19	scorp
	Oppo	die 25	die lune eodem die	hora. 14	m 18	12 le 7	libre
Augustus	Cõiũctio	die 8	die lune nocte seqnti	hora. 2	m 37	25 le 7	tauri
	Oppo	die 23	die martis nocte seqnti	hora. 6	m 33	10 vir 20	canc
September	Cõiunctio	die 7	die mercurii eodem die	hora. 11	m 59	24 vir 28	virgi
	Oppõ	die 22	die iouis eodem die	hora. 22	m 43	9 lib 3	pisciũ
October	Coniũctio	die 6	die iouis eodem die	hora. 23	m 40	23 lib 14	arieti
	Oppõ	die 22	die sabati eodem die	hora 14	m 5	9 sco 10	scorp
Nouember	Coniũctio	die 4	die ueneris noc seqnti	hora. 14	m 6	23 sco 20	scor
	Oppõ	die 20	die domico nocte seqnti	hora. 4	m 8	9 sag 4	leon
December	Coniũctio	die 4	die domico noct sequẽti	hora. 7	m 0	23 sag 16	virg.
	Oppõ	die 20	die martis eodem die	hora. 16	m 4	9 cap 19	cãpri

Introitus solis in primam minutũ arietis erit die 10 marcii hore 7 m 34 post meridiẽ dieb⁹ equali.

Mars dominus anni

Septuagesima	die 31	ianuary
Quadragesima	die 17	february
Pascha	die 3	aprilis
Rogationes	die 8	may
Ascensio	die 12	may
Penthecostes	die 22	may
Corpus cristi	die 2	may
Aductus domini	die 27	nouẽbris
Aureus numerus	15	
Ciclus Solaris	21	
Littera dominicat	C B	
Indino	14	

dies fanasti

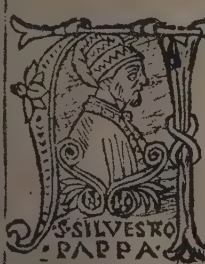
Januarius	8	18	20	25	31.			
Februarius	4	10	19	23	29			
Martius	3	5	15	19	29	30		
Aprilis	2	4	9	14	22	26		
Maius	2	7	9	14	27			
Junius	1	3	6	8	12	15	17	24	28
Julius	8	17	19	21	28			
Augustus	4	9	10	13	18	23		
Sobẽber	1	2	10	16				
October	1	8	16	17	26	31		
Nouẽber	5	14	29					
Decẽber.	2	16	21	24	30			

dies infasti

Januarius	4	7	11	15	16	17	26	
Februarius	2	8	13	24	28			
Martius	1	6	14	21	27	28		
Aprilis	3	11	21	24				
Maius	5	8	12	13	15	19	20	27
Junius	5	10	25					
Julius	2	9	26					
Augustus	22	26	29	31				
Septẽber	5	7	12	14	18	22	28	
October	5	6	18	19	25			
Nouẽber	1	8	11	19	20	22	23	28
Decẽber	4	8	19	22				

100a. 1496. Modena. *Thom. Dainerii Calendarium.* Domenico Rochociola. (Estense Library, Modena)

¶ Qui se cómenza la hystoria e Real di franza cómenzando a Lonstãtino impatoze secondo molte lezende che io ho attrouate e racolte insieme: ꝛ e ptito questo volume in sei libri. Lo primo tracta de Fiouo e di Rietieri primi paladini di franza. ¶ Il segondo de Fiozauãti e parte de Rietieri primo paladino. ¶ Lo terzo tracta di Octauiano de lione come andò in egipto. ¶ Lo quarto tracta de Buouo de Antonna. ¶ Lo qnto tracta de la vendetta di Buouo de Antonna facta per Guido e Sinibaldo e per lo Re Guielmo de Ingliterra suoi fioli. ¶ Lo sexto tracta del nascimẽto di Carlo magno e de la scura morte de Pipino da cui suoi fioli bastardi.



L tempo

che Lonstantino imperatoze regnaua in Roma fu in roma vn sancto papa pastoꝛ de la sãcta chiesa che baueua nome papa Siluestro ilquale fu molto perseꝛquitato da Lonstantino lui ꝛ li altri chriſtiani per farli morire per che questo sancto Siluestro molte volte se era nascoso in suso vno mõte pieno di boschi il quale si chiamaua mõte Syrach. Ma constantino circho de farlo pigliare e in su quel monte. ꝛ Siluestro si dilungo da Roma ꝛ andossene ne le montagne de calabria ꝛ in le piu scure montagne chiamate le montagne de aspramonte per le piu aspere ꝛ meno sicco certi suoi discipuli che se erano baptezati e facti chriſtiani e serui di chriſto In questo tempo Lõstantino amalato di lepza ꝛ stette dodese anni a malato che non trouaua guarigione tra molte medicine prouate. Tra le altre cose come desperato commando a medici chel guaresseno o che li farebbe tutti morire per questo scampo: e li medici per scamparе li dissеno che li tollisseno il sangue di septe fanzulli verzini de vno anno: ꝛ da poi molte medesime che li darano se lauasse cũ quel sangue e sera guarito. Lonstantino prese le medisine e trouati septe fanzulli ꝛ li fuozono menati a la corte: le lozo madre sotto ombza di carita che constãtino voleua lozo far morire. ma zunti in su lusciо dela camera sentirono che loro fioli douevano essere morti p saluamẽto de constantino: e commenzarno grãde pianto. Sentito constantino el pianto domando che era quel. Folli dicta la occasione. Per questo inteneri constantino e venneli pieta ꝛ disse ali serui. mandatili via. ꝛ feci farelozo alcuna cozzeria ꝛ perdono la morte per pieta a quigli innocenti ꝛ dise queste parole. Jo voglio prima sustenire la pena del male che vsare tanta crudelita. Queste parole suozono tanto accepte a dio ꝛ questo buono pensiero che dio multiplico il suo sangue intanto honoze che foe grande amiratione de tutto el mondo.

¶ Come constantino vette in visione sancto Pietro ꝛ sancto Paulo ꝛ come mãdo cercãdo sancto Siluestro al monte Syrach: ꝛ como poi foe trouato in aspromonte: e laudo ꝛ come rengratio dio: siluestro credendose esse re martirizato Capitulo. ij.

I Al nocte vegnente vedette constantino in visione dui vestiti de biãcho ꝛ domandogli sel voleua guarire. Rispose de si Et elli gli disseno sa per senno di quel siluestro el qual predicha la fede de chriſto. el sa fare vna acqua che te guarira. Lõstantino non credette la prima ne la secõda volta La terza volta domãdo chi lozo erano. respoſeno: siamo Pietro ꝛ Paulo discipuli di Jhesu xp̃o. per questo constatino credette. La matina senti vna voce laquale disse. Fa quel che bai vdito ꝛ habi fede ꝛ serai guarito. Lonstiãtino chiamo vno suo barone che baueua nome Lutiõ albonio ꝛ era capitaneo di cavalieri: ꝛ cõmandogli che andasse al monte syrach ꝛ menassegli Siluestro el qual predicha la vita di chriſto. lutio albonio ando cũ molte cavalieri ꝛ non lo trouo ꝛ senti che lui era in aspramonti. ꝛ camino molte zornate: ꝛ trouato il

101. 1491. Modena. *I Reali di Francia.* Petrus Maufer gallicus.
(Estense Library, Modena)

Smõtato il sãto se ne ando al pallatio
dove concorse tutta quella terra
la regia figlia in assai pocho spatio
presente ogni uno p la mano afferra
acui il diauol tu non sci anchor satio
fuor del paese disse farmi guerra
cossi cridando in un sol momento
fu de quel corpo cõ grã gloria spẽto

In questo mezo il crido populare
resonaua in la terra dalegrezza
picol e grando incemencio alaudare
il miraculo fatto con prestezza
non era satio alcun magnificare
q̃l che priuato igli ha degni tristezza
dãdo lhonor a dio che lhemo giusto
la figlia resanasse allozo augusto

E cruciato da vario langore
sano in quel tempo nante se partesse
de hauer licentia da lo imperatore
el sacerdote inel so cuor se messe
dargento e dozo il re dono al pastore
cose spectante a le diuine messe
col priuilegio di camera reggia
li de il gauello cõ solara egreggia

Ritorno a christo p la soa presentia
alcuni intenti a la vana cultura
tolsi da augusto il vescouo licentia
per ritornare a la soa santa cura
limperatore per soa diligentia
il lasso andare con bona ventura
feci allegrezza per la ritornata
modona bella del sopatre ornata

102. 1495. Modena. *Vita di San Geminiano di G. M. Parenti*. Domenico Rochociola.
(Estense Library, Modena)

Later, Vurster left Modena, after which his name disappears from typographical annals. After him, in 1476 and 1477, Baldassare Struzzi printed two volumes; then he, too, left Modena.

Domenico Rochociola, associated for a while with the more famous Miscomini brothers, issued several important volumes in Modena, beginning with his greatly prized *Esope* of 1481. The colophon of this volume contains a reference which has caused much conjecture among bibliographers: *Mutine impressus impensa et opera Dominici Rhocociola per Thomam Septemcastrensem et Joannem Franciscum Socios, compositus per Nicolaum Jenson Anno Millesimo quadringentesimo octuagesimo primo die decima nona Maii.*

Some authorities have suggested that this reference to the great Venetian printer signified that Jenson might have been in Modena for a brief time. The consensus of opinion, however, is that *compositus per Nicolaum Jenson* simply means that the Modena volume was based upon one previously printed by Jenson.

Among the other and later books printed by Rochociola was the famous *Vita di San Germiniano di G. M. Parenti* of 1475 (*Plate* 102), and the *Thom. Dainerii Calendarium* of 1496 (*Plate* 100a).

Of other Modenese printers of the fifteenth century, the name of Henricus de Colonia should be recorded, and also that of Petrus Maufer. This last-named printer was a Frenchman, an itinerant workman who wandered from place to place. While in Modena, in 1491, he issued the first edition of the *Reali di Francia* (*Plate* 101). The decorative illustration on the page reproduced here is a woodcut portrait of Saint Silvester, the Modenese Pope.

TURIN

IN 1474, Pantaleone de Confienza, the celebrated physician of Duke Louis of Savoy, invited two Frenchmen, Johannes Fabri, of Langres (Lingonensis), and Johanninus de Petro, to establish themselves as printers in Turin. These two men completed, in this same year, the printing of the *Breviarium Romanum*, for which Pantaleone de Confienza supplied the funds and the manuscript. There are only three copies of this rare book in existence — two in the National Library at Turin, and one in the Library of Ste. Geneviève, at Paris. Of Johanninus de Petro we have no further information; but there are several books printed by Fabri, who was certainly carrying on his work in Turin on March 29, 1482; for Turrecremata's *Expositio in Psalterium* (*Plate* 105) published by him, bears this date. An earlier volume of his, of great importance, is the *Rol. Passagerii Summa Rolandina* of 1478 (*Plate* 103).

Bibliographers have written and disputed much about Fabri and his work, especially in regard to the removal of his workshop to Saluzzo, for which there is no documentary evidence. Ten dated editions of his have come down to us, and these are noteworthy for the beauty of the Roman characters, which he substituted for the Gothic of his first edition. The form of the letters and the harmonious arrangement of the pages closely resemble Jenson's work. This made Manzoni think that Fabri might perhaps have accompanied Jenson when that printer went to Venice, and introduced the types for which he became so famous.

Torinese printing from May 29, 1482, to April, 1487, presents an inexplicable hiatus. As, however, the only books printed in Chambéry in the fifteenth century appeared in 1484, 1485, and 1486, it has been supposed that this hiatus may have arisen from the transferring of the Piedmontese

notarius: predicta omnia de mandato dicti testatoris publice scripsi & si fueris in oficio comunis dices imperiali auctoritate notari' & nunc coīs bononie: publice scripsi & in exemplariis suis uel alienis: Qualiter tabellio se subscribere debeat. habet in decimo capitulo sūme: ubi tractatur de scripturis exemplandis & reficiendis Nota tamē quidā ponūt in principio instri omnes publicationes excepto nomine tabellionis: Sed mihi melius uidetur q̄ tres ponantur in principio: s. ille qui notauit temp⁹ instri .i. anni domini & inditio & dies: & alie tres: s. locus testes & nomen tabellionis ponantur in fine In sententiis autem omnes publicationes ponuntur in fine Et de contractibus: de pactis & instrumentis a principio huius tractactatus hucusq̄ dicta sufficiant: De ultimis uero uoluntatibus nihil plus q̄ dictum ē in summa requiras Finis

EXPleta est hec summa que est correctissima uere. Per. Spectabilem magistrum Ioannem Fabri Lingonensem Librorum feliciter Impressorem. Thaurini Die sexta mai. M. cccc. lxxviii. Amen

BIBLIOTECA NAZIONALE TORINO

103. 1478. Turin. *Rol. Passagerii Summa Rolandina.* Joh. Fabri.
(National Library, Turin)

Exaltabo. Dauid post ōēz victoriā iuitat nos ad laudādū deū z cū eo ex victoriis habitis cōtra inimicos. Valet multū ad q̄rādā mentem nīaz z corpa nīa i charitate. z pace boīz. valet vt ver: z vxor viuāt cū pace perpetua z cū bona fide: z valet ad gras agendas deo de omnibus beneficijs. Psalmus. cxliv.

Lauda aīa mea dīm. Dauid ostendēs nobis ex pulchro exemplo q̄ populus israel quādo spabat in dīo semp fuit victoriosus: sed q̄ p̄ter sperauit in principib⁹ tunc subditi fuerūt sicut de Dedechia rege. iij. regū. ca. ij. hec totus valet ad sperādū in deo: z sic semp prevalebimus sicut fecit ipse Dauid qui virtute huius psal. sperādo in deo cum multis alijs cozonatus est in celo z in terra: sic nobis erit sperando in deo deuote. Psalmus. cxlv.

Lauda dīm. Dauid iuitās nos ad laudandū deū: quia suscipit: manuetos: z iste p̄s. in hebraico dī alleluia. valet vt infirmi laudātes deū z sperātes in eo ato liberent̄ teste Hiero. Psalmus. cxlvj.

Lauda Hierlm. Dauid pudēs christi natiuitatē Hierlm iuitat ad laudandū deū. z cōmet p̄s. oia signa que apparuerūt in natiuitate figuraliter. Et dicit Hiero. q̄ iste p̄s. efficaciā habet: vt in spūalibus z tēporalibus p: speritatē obtineas teste Augu. Psalmus. cxlvij.

Laudate dīm de celis. Dauid inuitat oēs creaturas celi z terre propter beneficia p̄figurata ad laudādū deū. z dat signū ad cognoscēdū hoīem predestinatū vel oānādū: quia dicentes hūc psal. libēter vel audientes deuote saluabunt̄. z ita per oppositū oānabūtur. Ideo dicit Hiero. si vis saluari canta dei laudes in p̄sallo q̄ valet p̄fitere nostra cognoscenda z impetranda. Psalmus. cxlix.

Cantate dominum. Dauid in extremo iudicio inuitat nos ad dei laudes vt saluemur. z iuxta Hiero. valet psal. ad fugādos demones corpore z ab omni loco humano maxime ab ecclesia dei: z a mulicre peccatrice. Psalmus. cl.

Laudate dīm. Dauid describēs modū laudādi deū moze sctōz patrū figurat q̄ ve⁹ est unico: oī laudeadeo valet p̄s. ad impetrādū hūdi etionē diuinā in oībus spūalibus z tpalibus. z licet finis p̄s. Dauid quos deus p os Dauid ē psalmos ad nram eruditionē in salute corpis z aie z substātie z honoris: mūdi ver in exēplo Dauid frequenti cū ecclesia dei gloriatur de cantando p̄s. in oibus locis cantemus z cōmendemus z gustemus eius virtutes saluatores. Amen

Impressum Taurini per magistrū Nicolaū de benedictis. Anno domini. MD. xvij. Die xxv. Octobris

BIBLIOTECA NAZIONALE TORINO

104. 1517. Turin. *Virtutes Pasalmorum.* Nicolaus de Benedictis.
(National Library, Turin)

Propheta quomodo ſit de⁹ laudandus per ſimilitudines miſticas oſtendit dicens. Laudate eū in ſono tube/ laudate eum ī pſalterio & cythara)tuba concrepat regi pſalterium canat deo cythare cum reliquis inſtrumētis canat ſponſo laudate eum in ſono tube quia uos in bello uincere fecit conterente domino ſathan ſub pedibus ueſtris/ laudate eum ī pſalterio quia uos implere legem preſtiterat/ laudate in cythara quia carnem ueſtraz uiuificauit. Laudate eum in timpano)quia mortificatum corp⁹ ueſtruz immortalitate donauit (& in choro)quia chorꝰ angelicis uos aſſociauit(& in cordis z organo)quia per ciborum abſtinentiam retortis uiſceribus cōcupiſcentie & uiciis carnalibus digni inuenti eſtis regno dei ad concinendas diuinas laudes. Laudate eum in cimbalis benesonantibus /in cimbalis iubilationis)eo q̄ corruptione carnis ſanguiniſq; depulſa conformati ad ymaginem creatoris omni plenitudine ſpei completa fulgetis ſicut ſol in regno dei. & quia iſta inſtrumenta uult prepheta ſpiritualiter intelligi quia talia inſtrumenta in celeſti patria non habent locum /ſed ad deſignandum magnitudinem diuine iocunditatis hic interponuntur concludens ait(omnis ſpiritus /ſiue angelicus ſiue humanus(laudet dominum)

Explicit laudabilis expoſitio ſuper pſalteriū Impreſſa per egregium magiſtrum Iohannem fabri lingonenſem de anno domini. Milleſſimo. CCCCIxxxii die xxix marcii

105. 1482. Turin. *Joh. de Turrecremata Expositio in Psalterium.* Joh. Fabri.
(National Library, Turin)

Court to the capital of Savoy, or from some other forgotten fact of like nature.

However this may be, it is certain that five years after Fabri's activity had ceased, probably with his death, another printer began to produce volumes in Turin. This was an Italian, Jacobino Suigo, from San Germano near Vercelli. Suigo was the first Piedmontese printer to work in Turin. He printed independently during the years 1487 and 1488; in partnership with Niccolò de Benedetti, a Spaniard, from 1490 to 1494; and again by himself until 1497.

Suigo found help and encouragement in his fellow-countryman Pietro Cara, Senator, Ambassador — or, as it was then called, "Orator" — of the Duke of Savoy to the most Serene Republic of Venice. It is probable that Suigo learned the art of printing in Venice, and that Pietro Cara, having there made his acquaintance, persuaded him to return to his native place and set up a press. Cara was a lawyer, a diplomatist and a literary man. He was, at different times, Ambassador to the Republic of Venice, to the Popes Alexander VI and Sixtus IV (by whom he was created Count of the Holy Palace); to Louis XII, who named him Counsellor and Senator; to the Dukes of Milan and to Duke William of Monferrato. But all his political distinctions would have been forgotten had he not added to them the protection of the humble printer of Vercelli, who, having returned to San Germano in 1484, there printed the *Breviarium secundum consuetudinem Monachorum Cistercensium,* the only existing copy of which is now preserved in the British Museum.

In the following year, 1485, we find Suigo at Vercelli, where he printed the *Supplementum Summae Pisanellae;* in 1486, at Chivasso, where he published the *Summa Angelica* (*Plate* 121); and in 1487, back in Turin, where he issued various works dedicated in gratitude to his patron, Cara. In 1490, he was in partnership with the Spaniard Niccolò de Benedetti, otherwise

known as Nicolaus de Benedictis; and the two published various works, the last of which was an edition of *Sallust*, dated November 25, 1494. In 1495 and 1496 he was still at Turin. The last book he printed there was the *Epigrams* of San Prospero of Acquitaine, which appeared on April 7, 1497.

In the summer of that same year, fearing the competition of the printer Silva, he moved to Lyons, where he again worked with Niccolò de Benedetti. Here, on August 28, 1497, he printed the *Opus Baldi de Perusio super Feudis*, and before the death of Charles VIII (April 7, 1498), the *Orazione* of Senator Pietro Cara. In the following year we find him at Venice, where he is said to have printed the *Digestum Novum*, and where, according to Kristeller, he remained until 1500, the probable date of his death.

Franciscus Silva, mentioned above, came from a family of printers, having two brothers who were also typographers in Turin. Among his best known volumes is the *Mundini Anathomia* of 1501 (*Plate* 106). Nicolaus de Benedictis, referred to as associated with Suigo, printed on his own account the *Virtutes Psalmorum* (*Plate* 104) in 1517. Among the other printers who issued volumes in Turin during the sixteenth century should be mentioned Pier Paolo Porro, and Giovanni Giolito de' Ferrari, father of the Gabriel who was so celebrated as a printer of Venice.

Naviculare.

Raseta pedis hz tria ossa

Pecten pedis.

Ossa digitorum.

Polex.

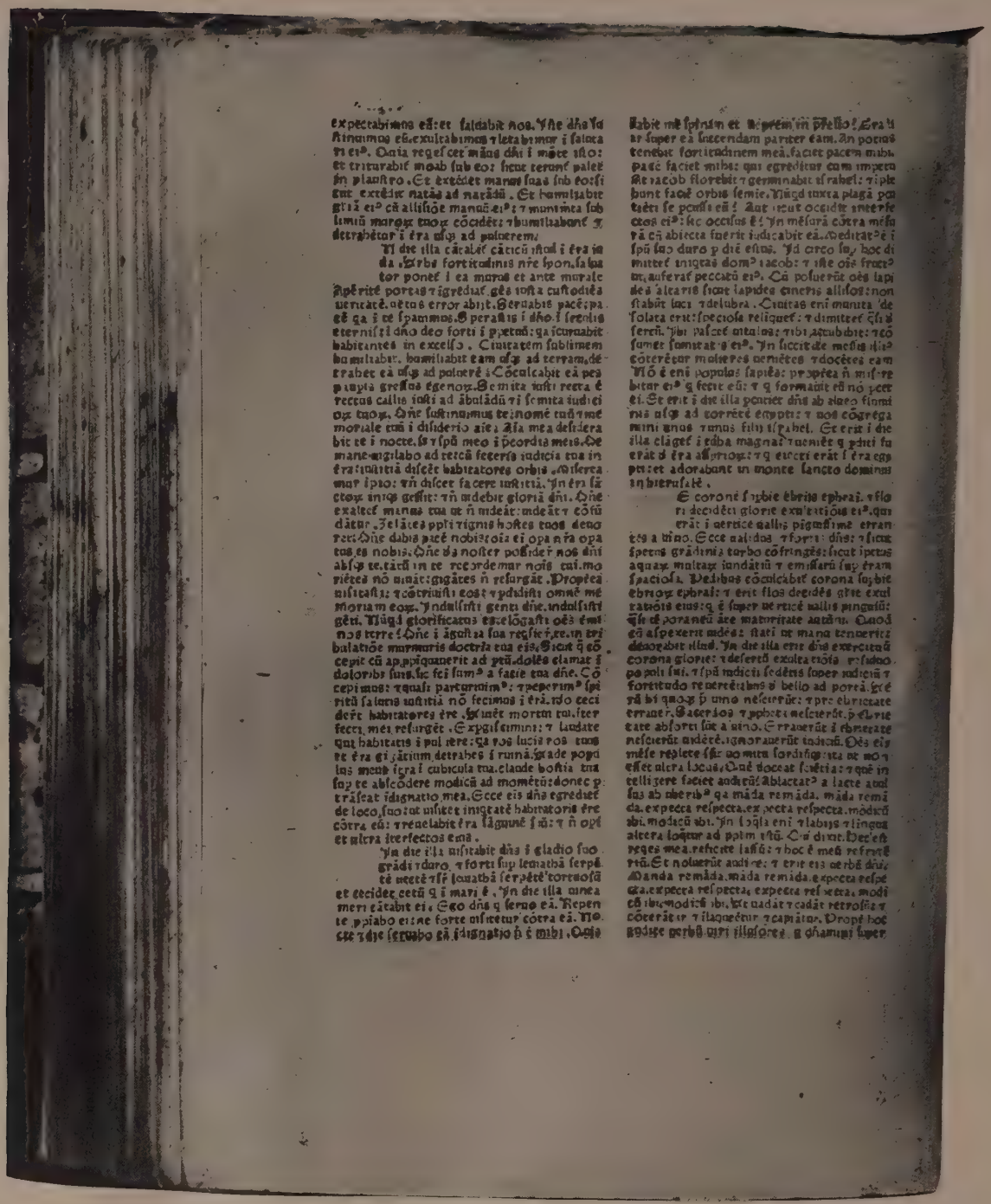
aterat natura cutim grossã calosaz multã sub ipso posuit. Postea est naviculare qđ est factũ ad modũ nauicule quadrãgulate oblongum. Postea est raseta pedis q̃ ꝓposita ẽ ex tribus ossibus: ⁊ nõ ex octo sicut raseta manꝰ. qa pes nõ hz ita pluribus motibus moueri ad aliqđ retinẽdum: vt manus. sed ꝓp fitionẽ habuit tãtum tria. Postea est pecten qđ cõposituz est ex. v. qa quattuoꝛ in eadem parte sũt posita cuz alijs. Postea sunt ossa digitoꝛum. xuij. qa qlibet digitoꝛ hz tria ossa. ⁊ polex hz duo. ⁊ tunc erunt ossa pedis. xcvuj. Quot autẽ ⁊ q sint musculi ⁊ coꝛde magis põt videri in hoie exsiccato q̃z recenter suspenso. sicut alias declaraui ad sensũ qñ legi libꝝ de uuamẽtis mẽbꝛoꝝ. Anũ tñ scias q̃ coꝛde extẽdentes digitos pedis oꝛiunt a musculis. q sunt in tibia i parte siluestri. sz ꝓtrahentes digitos pedis oꝛiũtur a musculis qui sunt in planta pedis. nã ps iferioꝛ pedis fuit carnosa multũ ppea vt pes magis figeretur ⁊ cutis ab ossibus nõ ad terram attraheret. ⁊ iõ in plãta pedum musculi cõtrahentes digitos fuerũt locati. sed extendentes digitos nõ potuerunt locari i parte superioꝛi. quia pars superioꝛ debet esse excarnata ne aggrauet pedem.

De coꝛdis pedis

FINIS.

Explicit Anothomia Mundini Bononiensis diligenti studio ⁊ cura castigata per Spectabilem artium ⁊ medicine Doctoꝛem. dominum magistrum Joannem Mariam Ruzinentum. Taurini impressa per Solertem impressoꝛem magistrum Franciscum Silvam feliciter. anno salutis. Mcccccj. die penultimo Januarij.

106. 1501. Turin. *Mundini Anathomia.* Franciscus Silva. (National Library, Turin)



107. 1475. PIACENZA. *Biblia sacra.* Joh. Petrus de Ferratis.
(University Library, Genoa)

PIACENZA

JOHANNES PETRUS DE FERRATIS, from Cremona, introduced printing in Piacenza, his first volume being the *Biblia sacra* of 1475 (*Plate* 107), — a pretentious undertaking for the first essay of the art in a small town.

During the next year, this printer followed up his fine beginning by issuing his *Summa conservationis et curationes*, and the *Cyrugia*, by Dr. Guglielmo de Saliceto. This latter treatise, and another by the same author, have sometimes been considered as preceding the Bible, but Fumagalli favours the order given above. The Saliceto treatises bear dates, but no printer's mark.

De Ferratis left Piacenza in 1476, and no printing was done there until 1483, when Giacomo de Tyela set up his press and produced the *Manipulus florum*. Piacenza received visits from time to time from itinerant printers.

Among the most important of the sixteenth-century printers in Piacenza were the Conti family. Vincenzo, a Veronese Jew, was the first. When he died, in 1570, he was succeeded by his sons, Francisco and Anteo. This latter printer was the most famous of the three, his *Merlettario* of 1592 being his greatest achievement.

LUCCA

TO Matteo Civitali, one of the most graceful sculptors of the Renaissance, belongs the credit of having introduced printing into Lucca. On February 21, 1477, he presented a petition to the Senate, in which he begged that, as he had learned " the art of making books *in forma,*" and had experimented in material both " sheepskin and cotton paper," he might be exempted from the town custom duties. He took his brother Bartolommeo into partnership, and probably shifted onto his shoulders the fulfilment of the agreements arrived at with the Senate; while he himself returned to the art by which his name will live through the centuries. Certain it is that the only two printed works that issued from the Civitali workshop bear the name of Bartolommeo, while the date of the first shows that printing began at Lucca in 1477.

Civitali only printed two editions, now very rare: Petrarch's *Trionfo* and Bartolommeo Brixano's *Funeral Oration,* in Latin, in praise of the Venetian Doge, Andrea Vendramini.

In 1482, another native of Lucca, Michele Bagnoni, printed the *Regola della vita spirituale.* He issued no other volumes, and none of his countrymen set up printing presses in the city during the last years of the fifteenth century. The Senate of Lucca were therefore obliged to call the celebrated printer Henricus de Colonia to their aid, when they wished to publish the collection of laws which is known by the title of *Statuta Lucensia* (*Plate* 108), in 1490. Henry of Cologne, after having printed this great work and four smaller ones, returned to Siena with his fellow-worker, Henry of Haarlem.

Prohemium statutorum ciuitatis Lucane.

Summe maiestatis Imperiuz grecī perspicacis ingenij scientiaz primi inuentores a quibus ius ciuile sumpsit originē post religionem inter cetera que ad humanaz rerum regimē exigunt fore prius decorāduz sacris legibus cēsuerūt Unde post vrbem cōditam Clarissimi viri Romani indite solide qz virtutis cupiētes rem publicam Romanoz potissime boni gratia ꝯstituitam ad supremi Imperij amplissimū decus attingere atqz sempiterna gloria triūphare petitis legibus ⁊ obtētis a grecis Ciuitatibus per decē viros Romanos auctoritate publica institutos cōdiderūt excellentissimas sanctiones quibus ipsa res publica decorata in altissimo fastigio resulgeret Id attestante sacratissimo Justiniano dum inquid summa rei publice tuitio de stirpe duāz rez armorum scilicet atqz legum veniens vim qz suaz exinde minuens felix Romanoz genus omnibus āteponi nationibus omnibusqz gētibus dominari taz preteritis effecit temporibus quā deo propitio efficiet inetermum. Eam nāque vrbem cum fuit legibus ordinata philosophi comunicatōne politicam appellauerūt que comuni nomine dicit res publica ciuitatis Quā rem publicam senatus populus qz Romanus aliquo tempore placide ⁊ modeste sub iusto ⁊ optimo imperio tractauerūt Post vero ortodoxi principes qui semper in magnificis actibus honestisqz occupationibª animū exercētes propter cupiditatē laudis ⁊ glorie multa magna fecerūt. Attendētes qz humani actus ꝓpter coz mutabilitates mēsurari nō possunt regula inflexibili sed oportet quod mēsurent regula que sit humanis actibus applicabilis quoniā natura quotidie producit rerum varias nouitates pro romani Imperij vera laude ⁊ fama īmortali nouas leges cōdiderunt ātiquas corrigendo ⁊ in melius reformādo existimātes nil esse honorabilius nilqz gloriosius q̄ rez publicaz sacratissimis legibus illustrare. Que quidē aiduertens. Magnificus ⁊ excelsus populus ⁊ senatus lucensis cognoscens domū cōe ꝯsistere in legibus reformandis. Volens q̄topere salubritatē rei publice lucēsis tueri certissimo monumēto ⁊ ipsaz extollere celeberrima venustate decreuit psequētes recte positas leges municipales quoscūqz casus verisimiliter cōtingere debentes determinare ⁊ quā paucissimos indeterminatos dimittere. Ut omniū subditoz suoz publica pax ⁊ cōmunis vtilitas amplectur Ad laudem itaque dei omnipotentis ⁊ ad exaltationem catholice fidei. Ad honorem et reuerentiam sacrosancte romane ecclesie et ⁊ sacri imperij sublimitatē ad statū qz ꝓspez ⁊ trāquillz ⁊ exaltatōez populi ⁊ cōis lucen. Et ad ipsius ciuitatis lucensis statū trāquillū pacificū atque ppetuū. Dece sunt fulgētissime leges municipales ⁊ statuta salubria que sequunt practica inter plures sapientes viros diligenti examinis ꝓcedēte ex omissione ⁊ auctoritate prefati Magnifici ⁊ excelsi populi ⁊ senatus lucensis cōdita ⁊ compilata ⁊ correctis erroribus ac detrūcatis in cōuenientibus varietate priscoz tēpoz introductis laudabiliter reformata per infrascriptos egregios ⁊ prudentes viros lucenses ciues videlicet.

Nicolaum condā Gerardi de burlamachis.
Paulum condam Stefani de podio.
Ser. Antonium condā Jacobi luperini — De terserio sancti paulini.
Ser Cristoferum cōdam Nicolai turretini.

Do. Allexandrum condam filippi de rapōdis legum doctorem.
Laurentium cōdam Neri de bōutis.
Baptistam cōdam Nicolai de arnulfinis. — De terserio sancti Saluatoris.
Andream stefani merciadrum.

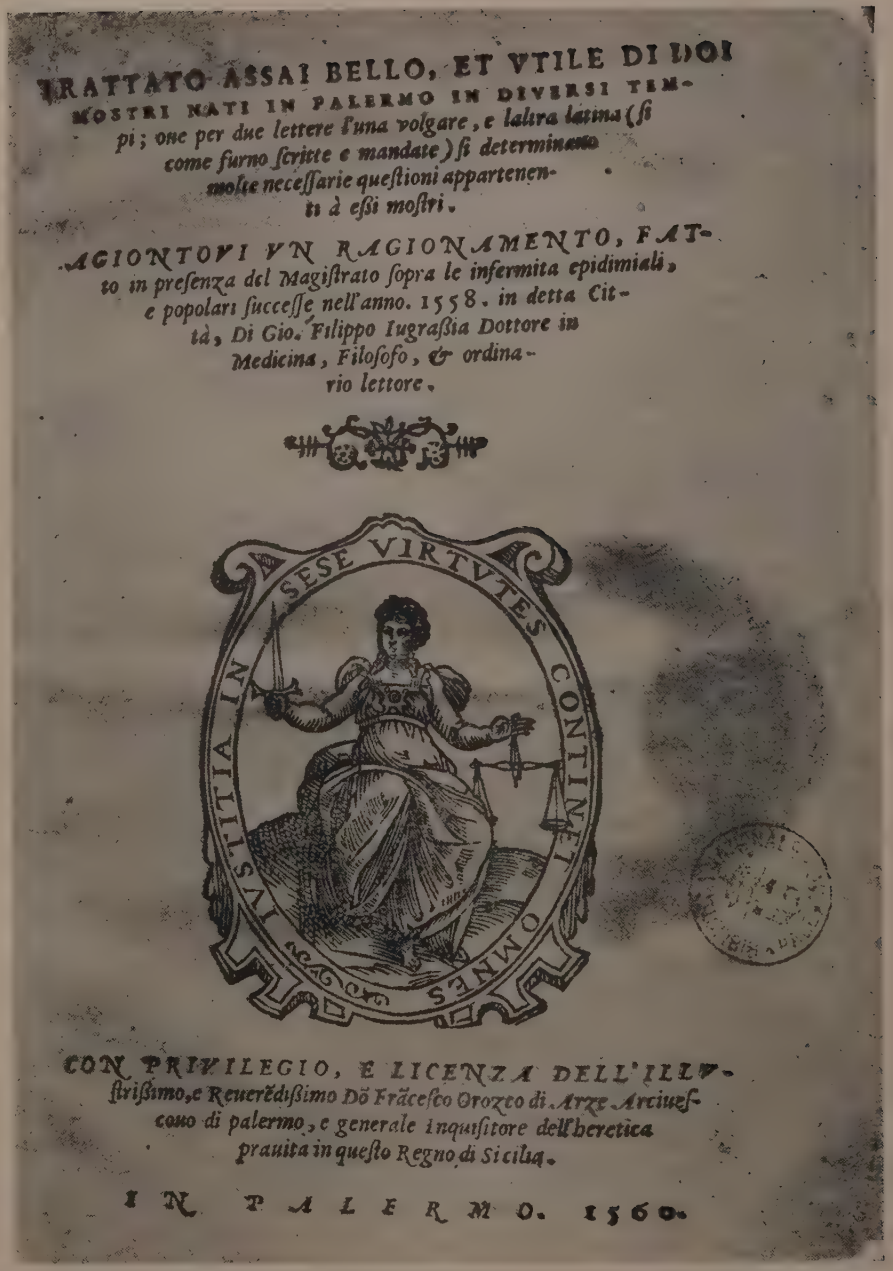
Do. Gregorium cōdam Arrigini arrigi legum doctorem.
Antonium condam Nieri de tigrinis. — De terserio sancti martini.
Do. Nicolaum cōdam Manfredi legum doctorem
Ser Michaelem Johannis petri.

Deputatos ⁊ electos per dictum Magnificum populum ⁊ senatum lucensem ⁊ eius cōsiliū generale ad hoc opus lucensis rei publice fructuosuz acuratissime compilandū. De quoz deputatione ⁊ electione patet in libro reformationum cancellarie antianoz ⁊ vexilliferi iusticie populi ⁊ cōis lucensis manu ser. Petri cō

108. 1490. Lucca. *Statuta Lucensia.* Henricus de Colonia. (State Library, Lucca)

Martyriũ sanctoꝝ triũ fratrũ A'phii Philadelphi & Cyrini q pas
situere: Primo q dẽ Rome: secdo aũt Põtiolis: Tertio uero acru
delissimo ꝑpio Valerio ad Tertyliũ i Leõtinoꝝ Mesopolim missiq
marios cruciatus morte cũ uita cõmutat: ũt.
orium Maidan 1522

109. 1522. Palermo. *Martyrium sanctor. trium fratrum Alphii, Philadelphi et Cyrini.* Antonius de Mayda. (National Library, Palermo)


TRATTATO ASSAI BELLO, ET VTILE DI DOI
MOSTRI NATI IN PALERMO IN DIVERSI TEM-
pi; one per due lettere l'una volgare, e l'altra latina (si
come furno scritte e mandate) si determinano
molte necessarie questioni appartenen-
ti à essi mostri.
AGIONTOVI VN RAGIONAMENTO, FAT-
to in presenza del Magistrato sopra le infermita epidimiali,
e popolari successe nell'anno. 1558. in detta Cit-
tà, Di Gio. Filippo Ingrassia Dottore in
Medicina, Filosofo, & ordina-
rio lettore.
IVSTITIA IN SESE VIRTVTES CONTINET OMNES
CON PRIVILEGIO, E LICENZA DELL'ILL-
strissimo, e Reuerẽdissimo Dõ Frãcesco Orozco di Arze Arciue-
couo di palermo, e generale inquisitore dell'hereticа
pravita in questo Regno di Sicilia.
IN PALERMO. 1560.

110. 1560. Palermo. *G. F. Ingrassia. Trattato di doi mostri.* Jo. Mattheus Mayda. (National Library, Palermo)

PALERMO

RESEARCHES have proved beyond doubt that printing was introduced into Palermo by Andrea Vyel de Vormacia (Worms), who arrived in that city in October or November, 1476. Only one work issued from his Press: *Consuetudines felicis urbis Panhormi,* but it was the first volume issued in Sicily. The edition was supervised by Giovanni Naso, of Corleone, the author of a short poem *De spectaculis a Panhormitanis in Aragoneiregis laudem editis.* This poem, crudely printed, was long considered the first book issued in Palermo, but it probably appeared in Naples from the press of Sixtus Riessinger or of Matthias Moravus.

It is certain that Giovanni Naso's *Consuetudines* was the first work printed in Palermo, and that the date 1478, given in the colophon, is correct. Of this extremely rare book only four copies are known to exist: one in the National Library at Palermo, one at Cambridge, England; one (the only perfect copy) in the Lucchesian Library at Girgenti; one in the Fardellian Library at Trapani. How or why this should be the only work published by Vyel, or, still more surprising, the only work published in Palermo during the fifteenth century, it is not possible to determine.

There has long been a discussion between Palermo and Messina over the priority of the introduction of printing in Sicily. Authorities give Palermo the preference, but as no facsimiles are shown here of volumes printed in Messina, printing in Sicily as a whole should be considered in connection with these plates of books issued in Palermo.

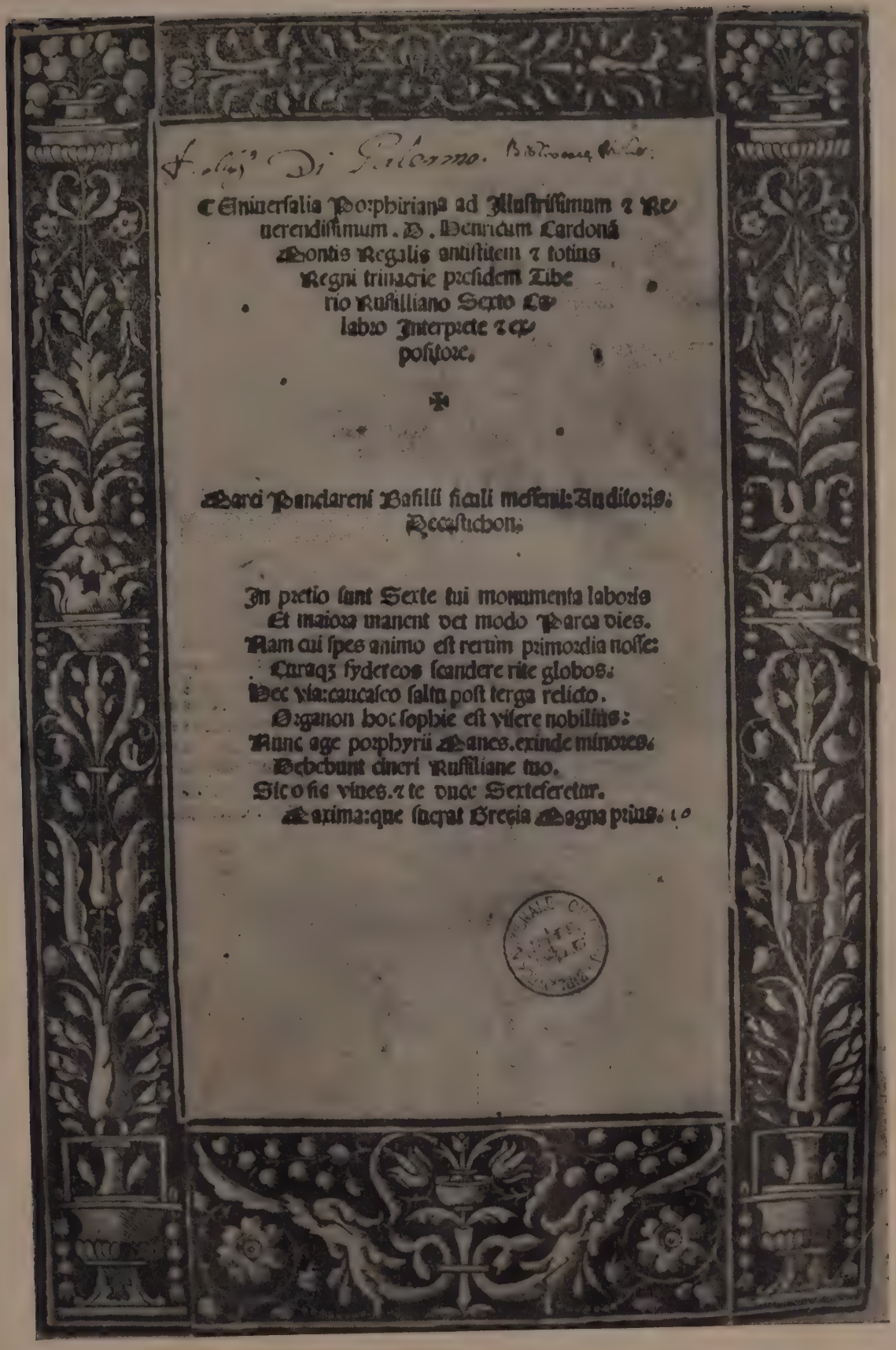
Printing was introduced into Messina by Henry Alding (called in Italy, Maestro Rigo), believed by Panzer to have been a fellow-worker with the two Germans, Sweynheym and Pannartz, who was called from Rome into Sicily to print the *Laws of the Kingdom.* This printer probably made a short

stay at Catania and Messina in 1471; but left the island without having printed any books. He returned to Messina from Naples about the end of 1477, and on April 15, 1478, issued his *Life of St. Jerome,* which was followed, on December 8, by the *Psalterium latinum,* identical, perhaps, with that which he had printed two years before at Naples in conjunction with Pellegrino Bermentel. To this same year is usually assigned the dateless edition of the *Falaride,* by some believed to have appeared a few years previously. In 1480, Alding published the *Missale secundum consuetudinem gallicorum,* which was apparently his last work.

Alding was immediately followed by two German printers, Johann Scade de Meschede and Rigo Forti de Iserlohn, who published the *Fior di Virtù,* assigned to the year 1492. They were succeeded by Wilhelm Schomberger, of Frankfort, whose beautiful types and numerous publications formed a fitting close to the work done in the fifteenth century.

Sicily was not slow in following the impulse which Rome and Naples had given to the new art; and it is worthy of note that a native of Messina, the well-known Giovanni Filippo de Lignamine, greatly contributed to the progress of printing in Rome from 1471 to 1484.

In the sixteenth century Palermo has two clever printers, Antonius de Mayda (*Plates* 109, 111) and Giovanni Pasta, doubtless natives, whose work is much esteemed. Antonius de Mayda was succeeded in 1542 by his son Giovanni Matteo (*Plates* 110, 112), who worked until 1579, issuing numerous fine editions, one of which was produced in conjunction with Antonio Anay or De Nay, a native of Messina. The workshop of the two Mayda was continued by their heirs, who entered into a partnership with Giampietro Sartorio. When this printing office was closed, Giovanni Francesco Carrara opened another in 1583, and worked busily in it until 1597. In 1588, Giovanni Antonio de Francisci also set up a press (*Plate* 113).



Universalia Porphiriana ad Illustrissimum et Reverendissimum D. Henricum Cardonam Montis Regalis antistitem et totius Regni trinacrie presidem Tiberio Rutilliano Sexto Labio Interprete et Expositore.

✠

Marci Panclareni Basilii siculi messanii Auditoris Hecastichon.

In pretio sunt Sexte tui monumenta laboris
Et maiora manent vel modo Parca dies.
Nam cui spes animo est rerum primordia nosse:
Utraq3 sydereos scandere rite globos:
Hec via: calcasco saltu post terga relicto.
Organon hoc sophie est vitare nobilius:
Nunc age porphyrii Manes. exinde minores.
Debebunt cineri Rutiliane tuo.
Sic o sic vives. et te duce Sexte feretur.
Maxima: que fuerat Grecia Magna prius.

111. 1526. Palermo. *Sexti Tiberi Russiliani Universalia Porphiriana.* Antonius de Mayda. (National Library, Palermo)

PVBL. FABRITII BARTVLEI SICVLI, AC PATRITII MOTYCANI DIALOGI, GRAMMATICAE IVVENILES SANE QVAM VTILES.

CVM GRATIA, ET PRIVILEGIO Regis PHILIPPI ad decennium.

PANORMI APVD IO. MATTHEVM MAIDAM AD INSTANTIAM FRANCISCI CARRARA, ET FRATRVM, IN LEONIS SIGNO. M D L IX.

CONSVETVDINES CATINENSES DISTINCTAE, ET ORDINATAE INDVSTRIA, ET LABORE NICOLAI INTRIGLIOLI eiusdem Ciuitatis V. I. D. celeberrimi. Cum Indice Titulorum Fidelissimo.

Panormi, Apud Io Antonium de Franciscis. 1591.

112. 1559. PALERMO. *Publii Fabr. Bartulei Dialogi grammaticae.* Jo. Mattheus Mayda. (National Library, Palermo)

113. 1591. PALERMO. *Nicolai Intriglioli Singularium ex constit. etc. Regnique Siciliae pragm. sanctionibus lib. 1.* Jo. Ant. de Franciscis. (National Library, Palermo)

In Messina, the art of printing suffered many interruptions. In 1521, after twenty-two years of silence, two native printers, Giorgio and Pietro Spera, or Spira, father and son, published the *Capitula noviter concessa per Caesaream et Catholicam Magestratem invietissimi Dui nostri Regis Charoli Regno Siciliae feliciter regnantis, etc.*, of which the only known copy is to be found in the University Library at Catania. The two Spira published, in 1522, the *Opera de arithmetica et geometria* by the Spaniard, Giovanni Ortega; and in 1526 the *Capitula Regni Siciliae.*

Pietro Spira, known as Pietruccio, continued to print, either alone or in partnership with others, until 1562 — sometimes at Palermo, where he worked with Antonius Mayda (1527) and with Antonio Anay (1550). After Pietruccio's death, his heirs printed, between 1567 and 1571, four works bearing the names of Francesco and Filippo Spira, with the inscription *apud haeredes Petri Spirae.*

The closing of this workshop was followed by a blank of twenty years in the history of printing at Messina. In 1589, however, Fausto Bufalini set up a press which was active until 1593, when Pietro Brea's production began, and continued until the opening years of the seventeenth century.

PINEROLO

PRINTING was introduced to Pinerolo in 1479 by a French printer, Jacques Le Roux, known in typographical annals as Jacobus de Rubeis. Previously he had issued books in Venice from 1472 to 1478. During his first year at Pinerolo, he printed the first annotated edition of Boethius' *De Consolatione Philosophiae* and the *Satires* of Juvenal.

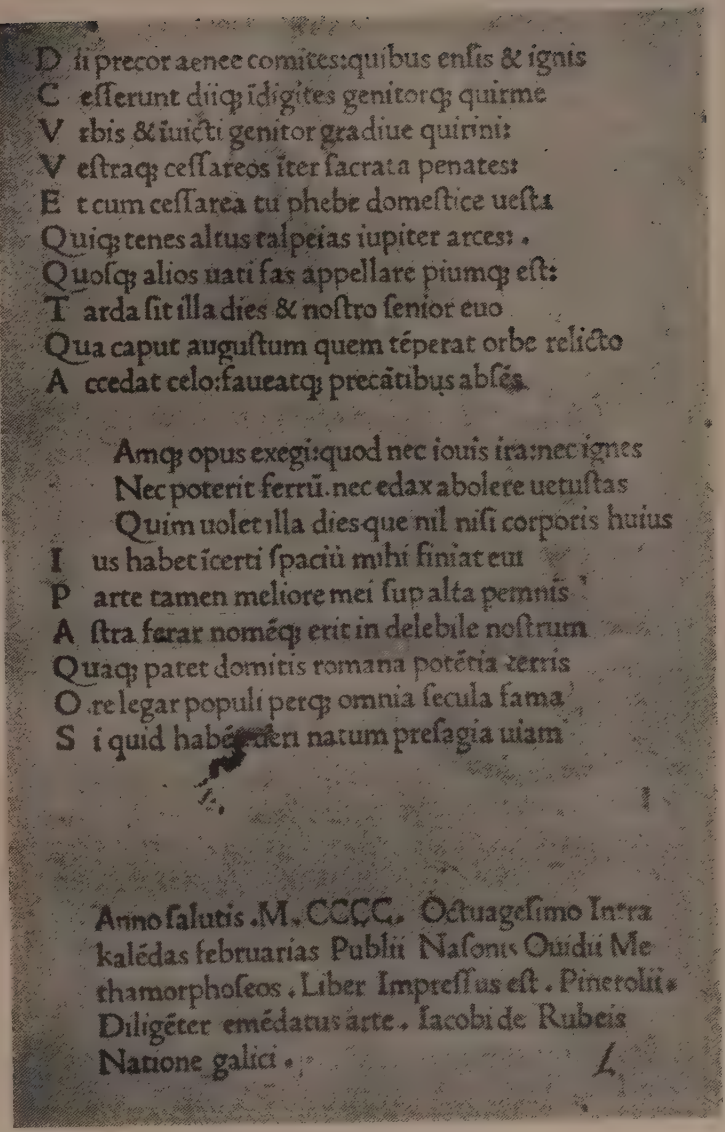
In 1480, still at Pinerolo, he issued Ovid's *Metamorphoses* (*Plate* 114). A few months later, Le Roux returned to Venice, where he printed the *Epigrams* of San Prospero of Acquitaine. He died in 1490.

There were paper mills at Pinerolo as early as the end of the fourteenth century.

CASALE DI MONFERRATO

THE art of printing was introduced in Casale not later than 1481. On September 6 of that year, Gulielmus de Canepanova de Campanilis issued his *Clerici Ubertini Comment. in P. Ovidii Heroidas* (*Plate* 115). Gulielmus came to Casale from San Salvatore in Monferrato, and is unquestionably the printer of this rare volume, even though the colophon contains mention of another name, Antonius de Corsino.

Antonius was either the compositor or the pressman. While it is unusual to find the workman's name thus recorded, this case is not unique.

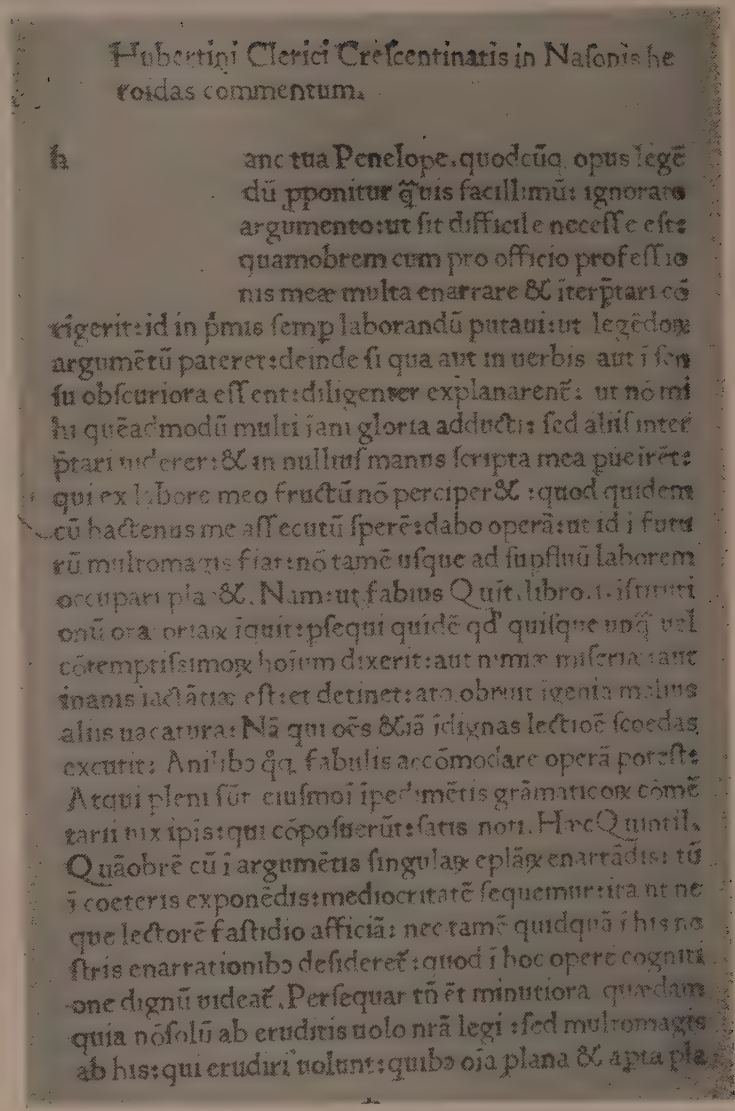


Di precor aenee comites: quibus enſis & ignis
Ceſſerunt diiq; idigites genitorq; quirme
Vrbis & iuicti genitor gradiue quirini:
Veſtraq; ceſſareos iter ſacrata penates:
Et cum ceſſarea tu phebe domeſtice ueſta
Quiq; tenes altus tarpeias iupiter arces:
Quoſq; alios uati fas appellare piumq; eſt:
Tarda ſit illa dies & noſtro ſenior euo
Qua caput auguſtum quem téperat orbe relicto
Accedat celo: faueatq; precãtibus abſẽs.

Amq; opus exegi: quod nec iouis ira: nec ignes
Nec poterit ferrũ. nec edax abolere uetuſtas
Quim uolet illa dies que nil niſi corporis huius
Ius habet icerti ſpaciũ mihi finiat eui
Parte tamen meliore mei ſup alta pemnis
Aſtra ferar noméq; erit in delebile noſtrum
Quaq; patet domitis romana potẽtia terris
Ore legar populi perq; omnia ſecula fama
Si quid habẽ ueri natum preſagia uiam

Anno ſalutis .M. CCCC. Octuageſimo Intra kalẽdas februarias Publii Naſonis Ouidii Methamorphoſeos. Liber Impreſſus eſt. Pinerolii. Diligẽter emẽdatus arte. Iacobi de Rubeis Natione galici.

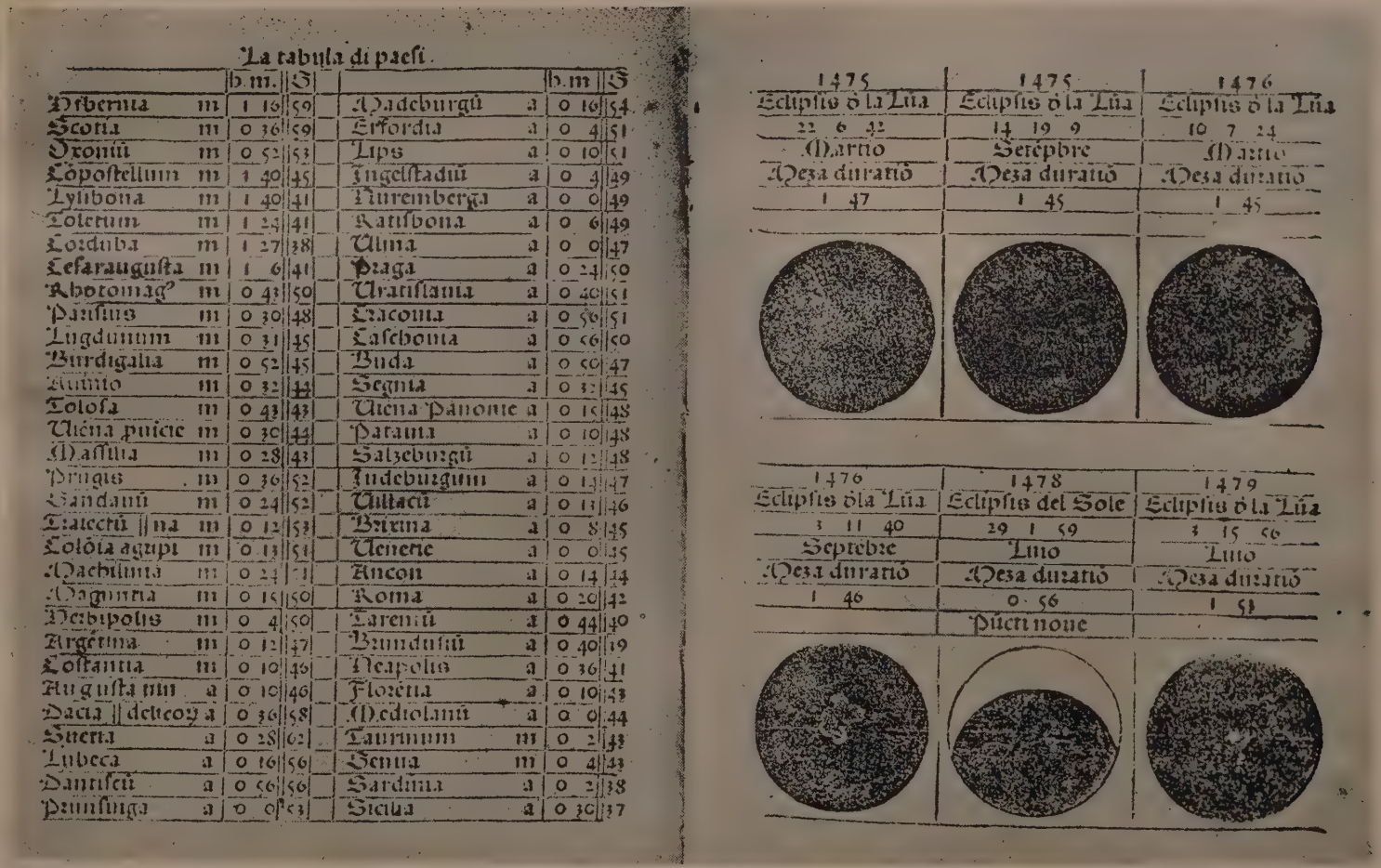
114. 1480. Pinerolo. *Metamorphoseon libb. XV Ovidii.* Jacobus de Rubeis. (National Library, Turin)



Hubertini Clerici Creſcentinatis in Naſonis heroidas commentum.

Hanc tua Penelope. quodcũq; opus legẽdũ ꝓponitur q̃uis facillimũ: ignorare argumento: ut ſit difficile neceſſe eſt: quamobrem cum pro officio profeſſionis meæ multa enarrare & iterꝓtari cõtigerit: id in ꝓmis ſemp laborandũ putaui: ut legẽdoꝝ argumẽtũ pateret: deinde ſi qua aut in uerbis aut in ſenſu obſcuriora eſſent: diligenter explanarenẽ: ut nõnihil quẽadmodũ multi iam gloria adducti: ſed aliiſ interꝓtari uiderer: & in nullius manus ſcripta mea pueirẽt: qui ex labore meo fructũ nõ perciper& : quod quidem cũ hactenus me aſſecutũ ſperẽ: dabo operã: ut id i futurũ multomagis fiat: nõ tamẽ uſque ad ſupfluũ laborem occupari pla & . Nam: ut fabius Quit. libro. i. iſtitutionũ oratoriaꝝ iquit: pſequi quidẽ qd' quiſque unq̃ uel cõremptiſſimoꝝ hoium dixerit: aut nimiæ miſeriæ aut inanis iactãtiæ eſt: et detinet: ato obruit igenia maius aliis uacatura: Nã qui oẽs & iã idignas lectioẽ ſcoedas excutit: Animũ q̃. fabulis accõmodare operã poteſt: Atqui pleni ſũt ciuſmoi ipedimẽtis grãmaticoꝝ cõmentarii nix ipis: qui cõpoſuerũt: ſatis noti. Hec Quintil. Quãobrẽ cũ i argumẽtis ſingulaꝝ eplãꝝ enarrãdis: tũ i ceteris exponẽdis: mediocritatẽ ſequemur: ita ut neque lectorẽ faſtidio afficiã: nec tamẽ quidquã i his noſtris enarrationibꝰ deſideret: quod i hoc opere cognitione dignũ uideat. Perſequar tñ et minutiora quædam quia nõſolũ ab eruditis uolo nrã legi: ſed multomagis ab his: qui eruditi uolunt: quibꝰ oĩa plana & apta pla

115. 1481. Casale. *Clerici Ubertini Comment. in P. Ovidii Heroidas.* Gulielmus de Canepanova de Campanilis. (National Library, Turin)



La tabula di paesi.

		h. m.	S			h. m	S
Hybernia	m	1 16	59	Madeburgū	a	0 16	54
Scotia	m	0 36	59	Erfordia	a	0 4	51
Dronū	m	0 52	53	Lips	a	0 10	51
Copostellum	m	1 40	45	Ingelstadiū	a	0 3	49
Lysbona	m	1 40	41	Nuremberga	a	0 0	49
Toletum	m	1 23	41	Ratisbona	a	0 6	49
Cordaba	m	1 27	38	Ulma	a	0 0	47
Cesarauguſta	m	1 6	41	Praga	a	0 24	50
Rhotomag?	m	0 43	50	Vratislauia	a	0 40	51
Paris⁹	m	0 30	48	Cracouia	a	0 56	51
Lugdunum	m	0 31	45	Lasebonia	a	0 56	50
Burdigalia	m	0 52	45	Buda	a	0 50	47
Rutito	m	0 32	43	Segnia	a	0 32	45
Tolosa	m	0 43	43	Uiena Panonie	a	0 15	48
Uiena puicie	m	0 30	44	Patauia	a	0 10	48
Massilia	m	0 28	43	Salzeburgū	a	0 12	48
Prugia	m	0 36	52	Iudeburgum	a	0 13	47
Sandanū	m	0 24	52	Villacū	a	0 13	46
Traiectū	na m	0 12	53	Birina	a	0 8	45
Colōia agupi	m	0 13	51	Uenetie	a	0 0	45
Nachilinia	m	0 24	51	Ancon	a	0 14	44
Magunna	m	0 15	50	Roma	a	0 20	42
Herbipolis	m	0 4	50	Tarenū	a	0 44	40
Argētina	m	0 12	47	Brundusiū	a	0 40	39
Costantia	m	0 10	46	Neapolis	a	0 36	41
Augusta nū	a	0 10	46	Florētia	a	0 10	43
Dacia	deteoy a	0 36	58	Mediolanū	a	0 0	44
Suetia	a	0 28	62	Taurinum	m	0 2	43
Lybeca	a	0 16	56	Genua	m	0 4	43
Danisci	a	0 56	56	Sardinia	a	0 2	38
Pruſsiga	a	0 0	53	Sicilia	a	0 30	37

1475	1475	1476
Eclipsis ò la Lũa	Eclipsis ò la Lũa	Eclipsis ò la Lũa
22 6 42	14 19 9	10 7 24
Martio	Setẽpbre	Martio
Mesa duratiõ	Mesa duratiõ	Mesa duratiõ
1 47	1 45	1 45

1476	1478	1479
Eclipsis ò la Lũa	Eclipsis del Sole	Eclipsis ò la Lũa
3 11 40	29 1 59	3 15 56
Septebre	Luno	Luno
Mesa duratiõ	Mesa duratiõ	Mesa duratiõ
1 40	0 56	1 51
	Pueri none	

116. 1480. Nonantola. *Breviarium romanum.* Giorgio and Antonio Miscomini.
(Estense Library, Modena)

NONANTOLA

THERE is but a single volume which is known to have been issued from the press which was established at Nonantola in 1480, and of this volume but a single example on vellum is known to exist, this being preserved in the Estense Library at Modena. A second copy, printed on paper, is to be found at the British Museum, and a third, also on paper, was credited by Dibdin to the Spencer Library. This is the *Breviarium Romanum* (*Plate* 116).

In addition to its rarity, this volume is exceedingly interesting. It was printed for illumination by Giorgio and Antonio Miscomini who became famous for the editions they published in Florence. This book, in its astronomical tables, contains the first Modenese engravings.

The Miscomini brothers, in addition to the important volumes they issued in Florence, were for a while associated with Domenico Rochociola in Modena.

PISA

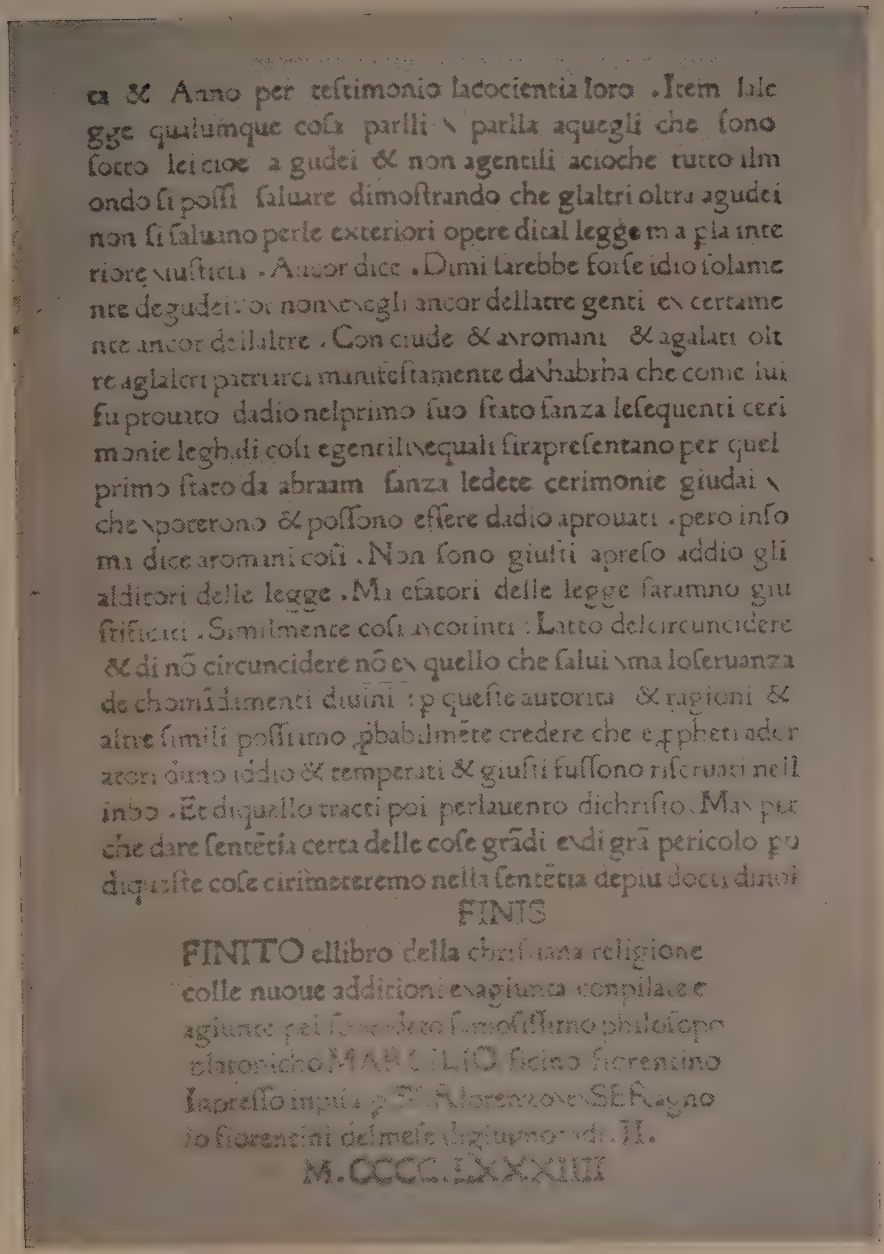
No one knows who first brought printing to Pisa. There is a volume entitled *Consilia seu responsa juris* which, in its colophon, conveys the information that it was completed in Pisa on May 23, 1483, but gives no name of printer. A year later appeared the *Ficinus: Della Cristiana religione* (*Plate* 117), printed by "Sir Lorenzo and Sir Angelo," who came to Pisa from Florence. This is a folio volume, containing 144 pages, and is the earliest example of the art in this town of which the maker can be identified.

Beyond these two books, only seven other *incunabula* are known, and these were printed by Gregorio de Gente, Ugo Ruggieri, and Girolamo Ancarano della Croce. No printing was done in Pisa between 1499 and 1609. This is evidence enough of the unhappy political history of the city due to the long period of devastating wars.

MONREALE

The town of Monreale can scarcely be said to have had a definite typographical history, yet several important volumes were issued from presses temporarily established by printers called from Palermo by the archbishops or wealthy patrons, to produce special books under individual patronage.

The oldest of these examples is the *Constitutiones* of 1554 (*Plate* 118), printed for Cardinal Alexander Farnese, the archbishop of Monreale. The printer was Antoninus Anay.



ca & Anno per testimonio lacocientia loro .Item sale
gge qualumque cosa parlli ⁊ parlla aquegli che sono
sotto leicioe a gudei & non agentili acioche tutto ilm
ondo si possi saluare dimostrando che glaltri oltra gudei
non si saluano perle exteriori opere dical legge ma pla inte
riore ⁊ustitia .Ancor dice .Dimi tarebbe forse idio solame
nte degudei? o nonvegli ancor dellaltre genti ex certame
nte ancor dellaltre .Con ciude & aromani & agalati olt
re aglalteri pictturci manifestamente davhabrha che come lui
fu prouato dadio nelprimo suo stato sanza lesequenti ceri
monie leghadi cosi egentili ⁊equali sirapresentano per quel
primo stato da abraam sanza ledete cerimonie giudai ⁊
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alditori delle legge .Mi efatori delle legge saramno giu
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& di nõ circuncidere nõ ex quello che salui ⁊ma loseruanza
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altre simili possiamo ,pbabilmẽte credere che expheti ader
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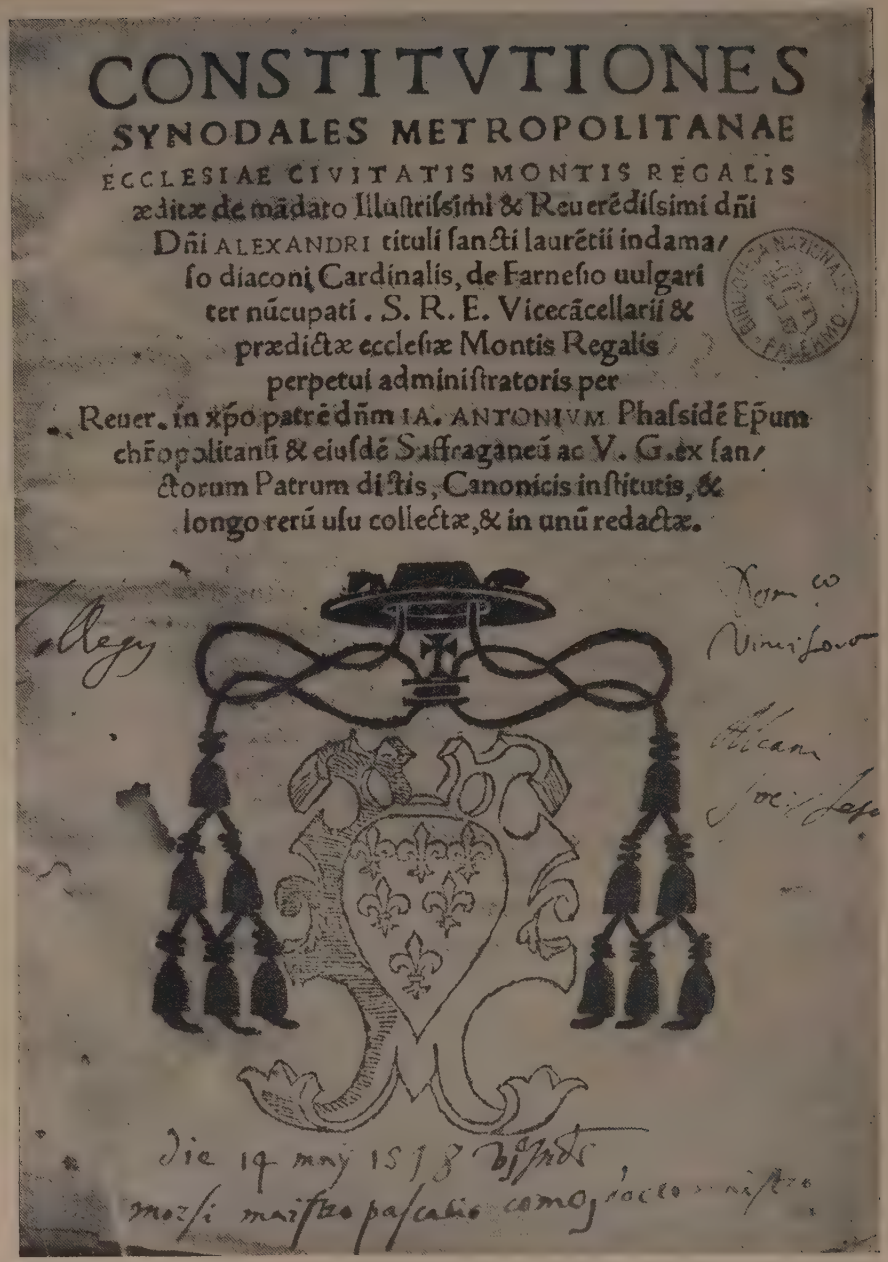
che dare sentẽtia certa delle cose grãdi evdi grã pericolo po
diqueste cose cirimetteremo nella sentẽtia depiu docti dinoi

FINIS

FINITO ellibro della christiana religione
colle nuoue additioni exagiunta compilate e
agiunte pel sopradetto famosissimo philosopo
elatonicho MARSILIO ficino fiorentino
Inpresso inpisa p S. Alorenzo ve SER agno
lo fiorentini delmese digiugno ad. M.
M.CCCC.LXXXIIII

117. 1484. Pisa. *Mars. Ficino. Della cristiana religione.* Ser Lorenzo and Ser Agnolo, fiorentini. (University Library, Pisa)

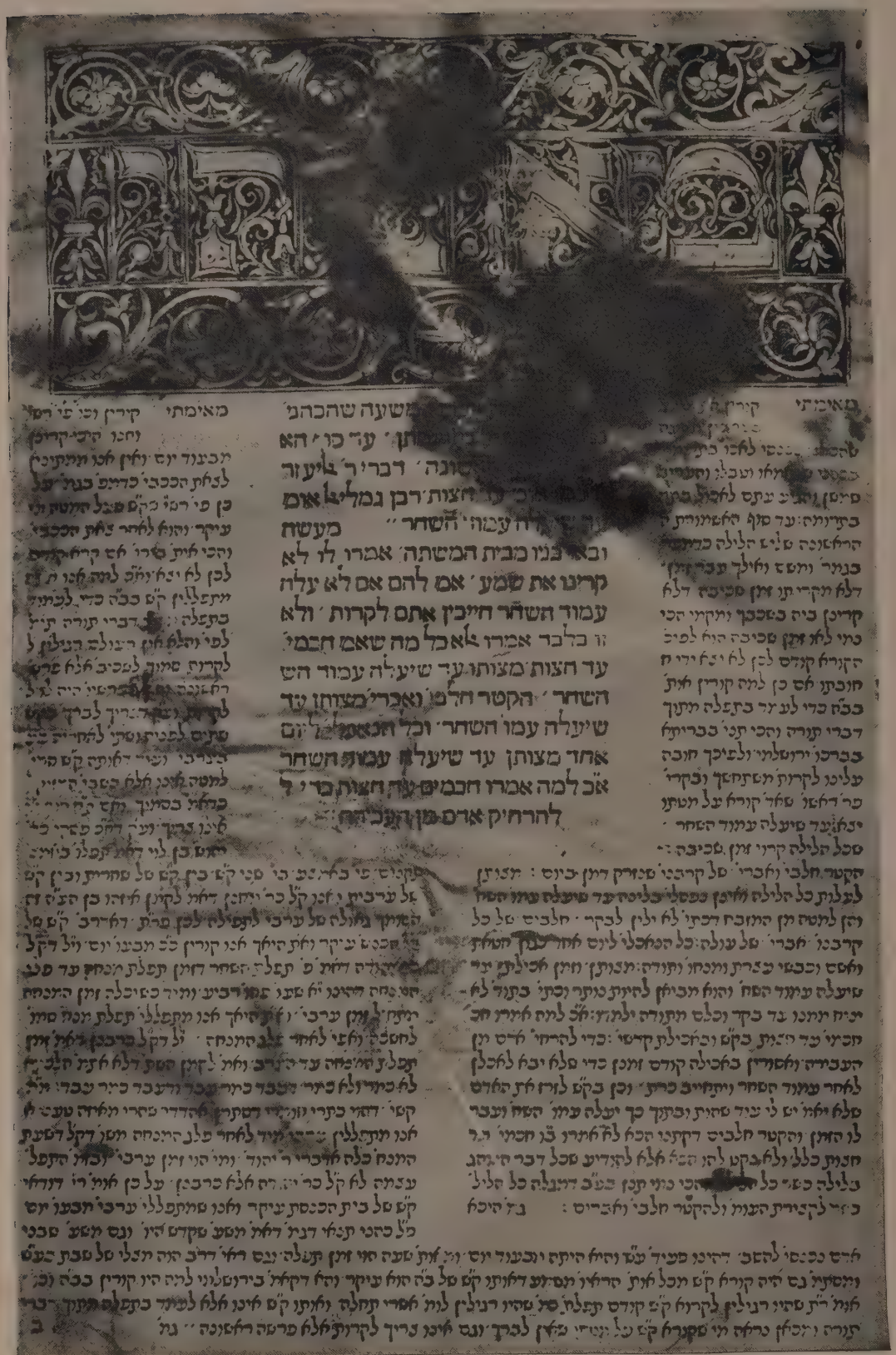


CONSTITVTIONES
SYNODALES METROPOLITANAE
ECCLESIAE CIVITATIS MONTIS REGALIS
æditæ de mãdato Illustrissimi & Reuerẽdissimi dñi
Dñi ALEXANDRI tituli sancti laurẽtii indama/
so diaconi Cardinalis, de Farnesio uulgari
ter nũcupati . S. R. E. Vicecãcellarii &
prædictæ ecclesiæ Montis Regalis
perpetui administratoris per
Reuer. in xpo patrẽ dñm IA. ANTONIVM Phasidẽ Epum
chopolitanũ & eiusdẽ Suffraganeũ ac V. G. ex san/
ctorum Patrum dictis, Canonicis institutis, &
longo rerũ usu collectæ, & in unũ redactæ.

BIBLIOTECA NAZIONALE PALERMO

Die 14 may 1554 Bisuste
mozzi maestro pascalis comoj

118. 1554. Monreale. *Constitutiones metropol. eccl. civit. Montis Regalis.* Antoninus Anay. (National Library, Palermo)



119. 1483. Soncino. *Maschechet Berachod. Trattato talmudico delle benedizioni.* Giosuè Ben Israel Nathan, soncinas. (Palatine Library, Parma)

SONCINO

ALTHOUGH Cremona itself had not accomplished as much for the art of printing as was formerly believed, one of its dependent towns, Soncino, holds high rank in the history of the art; and the neighbouring city of Casalmaggiore is equal to it in importance. Maittaire and other bibliographers maintain that to Soncino is due the glory of the first editions of Hebrew works printed in Italy; but the investigations of Giovanni Battista de Rossi, collected in his work *De Hebraicae Typographiae Origine*, go to prove that this is not the case. Still, to Soncino belongs the credit of having very early opened, within its walls, one of the most active presses for Hebrew works known at that time, carried on by a family of Jews, who took their name from the Chateau of Soncino.

Of the editions that issued from this establishment, the first is the *Maschechet Berachod* (*Plate* 119), a Talmudic treatise of the Benedictions, with the Commentary of Rabbi Salomone Jarchi, with the Additions, the Decisions on the Additions, and with the Misnic text commented on by Harambam (Rabbi Mosé Maimonide) and by Mordechai. This edition was completed in Soncino by Giosuè Salomone, son of Israel Nathan Soncino, at the end of December, 1483, but was not published until February 2, 1484. This volume, which is an extremely rare folio of 118 leaves, is highly praised by bibliographers. Gabriele Strasburgo, who read the proofs of this edition, adds to it a note of his own, from which is clearly seen the loftiness of the aims this noble family of printers set before them when they began to practise the art of printing — aims which, for more than half a century, they maintained with singular constancy. The paper is notable both for the excellence of the materials used in its manufacture and for the large size of the sheet — evidence

that the Soncino had determined, at the very beginning of this undertaking, to demonstrate the possibilities of the new art.

In 1488, they issued the first edition of the most precious book in the world — the first absolutely correct edition of the Hebrew Bible (*Plate* 120), a folio of 384 sheets, in Hebrew characters of extreme beauty with dots and accents. The right side of the first sheet is left blank, and the book begins on the opposite side with the word " Bereschit " (*in the beginning*) in large letters, printed from wooden blocks, ornamented with flowers and, on either side, a crouching hare. This *editio princeps* of the Bible was printed by Giosuè Salomone, son of the Israel Nathan Soncino already named, and by Abraham, son of Rabbi Cháiëm dei Tintori of Pesaro.

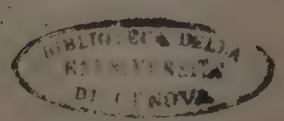
These printers also passed some time at Casalmaggiore, where they published, in 1486, their famous *Machazor*, or Compendium of Prayers, for use in the Italian synagogues — a work they had begun to print in their workshop at Soncino.

Either because of the wars which ravaged Lombardy, or because of the persecution of the Jews by Sforza, Giosuè removed his Press to Naples, where he issued some splendid volumes until 1492. One of his nephews, Gherescom, continuing to work in Soncino, but later moving to Brescia, became the most famous printer of the family. At Brescia, Gherescom printed the celebrated *Bible* of 1494, which Luther took as the text of his version. Francesco da Bologna, who cut the Italic characters for Aldus Manutius, also cut Italic for Gherescom, and his Hebrew type is considered the clearest and most beautiful ever made.

120. 1488. Soncino. *Biblia sacra.* Giosuè Salom. d'Israel Nathan Soncino and Abramo del R. Chaiim de'Tintori di Pesaro. (Laurentian Library, Florence)

Epla. ℣. Hieronymi tornieli lectoris. Ad ℟.p. ℣. Angelū de clavasso pfatio operis Auctorem: in qua orat eius Reuerentiam. vt ipm opus imprimi faciat: propter talem ⁊ tanti dicti operis excellentiam ⁊ vtilitatem.

Pluribus retroactis tpibus. Reuerēde ac mi cordialissime pater. Ad lectionem ex suū cōscie, motus: oi cura ⁊ diligia opam dedi: vt veritatē confrangibus audientibus: miromō hinc inde dispersam: ⁊ p diuersa librorū volumina: quin potius p varias doctrinarū facultates vagantē: enucleatā traderē. Ad quod pagen: quibus vigilijs: quibusue opor teat curis insudare: Reuerentia tua plenius edocta dilucide prospicit. Non enim talis lectura vnica contentatur scientia: vnico nec studio licet magnis volumimbus cōcluso subsistat. Exigit namq; vera iuris ciuil fundamenta. In quibus pene contractuum tota decisio terminatur: qō q dem tūs: quoniam per summorum iura pontificum in multis rectificatur perficiturq; ac supplet: precipue in censuris: prebendis: ⁊ alijs ecclesiasticis. Eiusdem sacri pontificij iuris ignorantiā talis casuum penitus abhorret doctrina. Verum cum in predictis: quandoq; propter cōmunē pacem ocalus diuinam intuens maiestatem aliqualiter obscurat̄r: qui lumine sacre theologie illustrari quam maxime habet necesse: non modicam ipius casuum studij partem: sibi sacre pagie lucidi doctores: iure merito vendicarunt. Item si experientia teste plō facit artem: in ipa casuū doctrina: magistram pene cuncta limitantem fateri non incassum compellimur. Lux igitur vitē breuem: Artem vero longam: alius hipocrates affirmet. Et in vnaquaq; arte tanta ducamur ce citatis caligine vt teste mercurio trimegisto: maxima pars eorum que scimus sit minima eorum que ignorамus: quis nisi insani penitus capitis dicere audebit: hominem ad talis studij apicem nisi diuina preuentum peculiari virtute posse deuenire. Et tanquam alter Justinianus opus desperatum quasi per medium transiens profundum in vnam reducat consonantiam. Forsitan aliquis dicet: vera fateor: que scribis: nisi talis tantusq; labor ac difficultas a summistis tractatoribus exilio data fuisset. Qui omnes in vnum facultates colligentes fasciculos casuum cōtexuerit Ad quem ego: hec admitterem si dictos: vt asseris tractatores: ipsis in facultatibus: pene noscerem ephebos: non dicam balbutientes: neq; perfectos. Ex his n̄q; alij pictores: de alienis codicibus: non libros: sed quedam ponius exemplaria componentes: alij more balbutientium q̄ audierint ⁊ viderint fari gestiūt. Quos tamen pia excusat intentio: ne tāquam serui inutiles: ex talentis quicquam in pancipis erarium non inferentes: repulsam patiantur pariter ⁊ penam. Verum si eos intentio reddit innocuos: mihi tamen alijsq; in huiuscemodi palestra multantibus labores non auferunt: sed incertiores sunus. atq; dudum eramus. Tenuit ergo me cōmunum desiderium: sedulaq; anxietas: vt sator alme rerum eternus increataq; veritas: ac lucis eterne cādor irradians: qui solus res penitus desperatas adoptatum finem deducit. iurta. l. i. ad fi. prie colle. C. de veteri iure enu. Qui omnium auctor est sciarum. ℣. deniq;. 37. di. Qui omniū est gr̄arum elargitor. c. reuertimi. 16. q. i. A quo insuper est omne datum optimum Jac. 1. c. in scripturis. 9. q. i. Qui totius insuper est boni operis fundamentum. c. cum paulus. i. q. i. Hominem producere in lucem: talibus insignitum gratijs: ac virtutibus: Cuius medio ⁊ salubri doctrina: lectorib⁹ ipis tantus queritandi labor: Variosq; volutādi Codices admerentur. Et discipulis: cōfessorib⁹ q̄z preferri fratribus nostris: quibus in diuinis: ⁊ alijs nostri ordinis laboribus occupatis: paulisper otij suppeditare nosc̄itur: clara immoresceret veritas. Dum igitur pluribus iam annis elapsis talibus esturarem desiderijs: comunēq; omnium vtilitatem flagitans: ⁊ ex hanellami corde gemebunda pene suspiria ad indeficientem diuine largitatis dulcedinem emitterem. Apparuit oculis meis quasi caligantibus. Liber: simule a Reuerentia tua compositus: quē clara luce conspicuis: ⁊ diligentius peruoluens: dum placere cepu vltra progrediens ec tota qdē n̄ visus p̄terij. Et sepius admirans: in tractatibus singulis: plenitudinem perstrictaq;. In decisionibus vtriusq; iuris vera fundamenta. In fundamentis allegatōes fidas pariter ⁊ abūdantes. Theologorūq; veritates lucide enucleatas: auctoris quoq; qō paternitas tua a iactātia aliena me pro veritate dicere patiat ingenium pene diuinum: vt merito re ⁊ nōie Angel⁹ dicaris. Expiēnā q̄z tāto tpre, pbatissimā: vt pote: q tali: ac tāto tpre. Annis fere vicenis: digne: ac laudabiliter: talē ac tantam fratrum omnium cismontanorum familiam direxeris verbo pariter ⁊ exemplo: nec non in pluribus sedis apostolice arduis periclitantibusq; causis: sollicitudine: ac ingenij tui sublimissimo apice ad optatum finem deductis. Ista inquā omnia conspitiens: ⁊ lenis mente peruolueris



121. 1486. Chivasso. *Angeli Carletti de Clav. Summa angelica de casibus conscientiae.* Jacobinus de Suigo de Sancto Germano.

(University Library, Genoa)

CHIVASSO

THE history of the Book in Chivasso is a brief one. Jacobus de Suigo, a printer whose imprint appears on volumes issued in Venice, in Turin (See *Page* 187), in Lyons, and later still again in Venice, paused at Chivasso in his peregrinations long enough to print a single book, but an important one — the *Angeli Carletti de Clav. Summa angelica de casibus conscientiae* of 1486 (*Plate* 121). The colophon of this volume reads: *Impressum hoc opus Clavasii anno christianae salutis* MCCCC *octuagesimo sexto, tertio, Idus maii* (*per Jacobinum de Suigo de Sancto Germano.*)

A later printer at Chivasso was Francesco Garone, from Leghorn, who issued volumes there from 1529 until 1534. The following year, Garone removed his establishment to Asti.

GAETA

SOME have claimed that a printer called Maestro Justo was the first to introduce printing in Gaeta, and that his only known volume, the *S. Gregorio papa, Dialogo* of 1488 (*Plate* 122), was the first book. Little is known of this Maestro Justo — not even his family name nor his nationality. The colophon of the *S. Gregorio* reads: *Impresso in Gaieta per maistro iusto neli anni del Signiore* M.CCCC. *octanta octo.*

Present authorities, however, give precedence to a volume printed in Gaeta by Andrea Freitag, of Strassburg, in 1487, which bears the title, *Formulario de epistole uulgare missiue et responsiue et altri fiore de ornate parlementi.* This credit is based upon the following words found in the colophon: *Impresso nella alma et inclita cita di Gayeta per mi A. F. 1487.*

Freitag issued no other volume, and the only other record of him to be found is that of his departure for Rome in 1491. It is quite possible that Maestro Justo was a workman in Freitag's printing office.

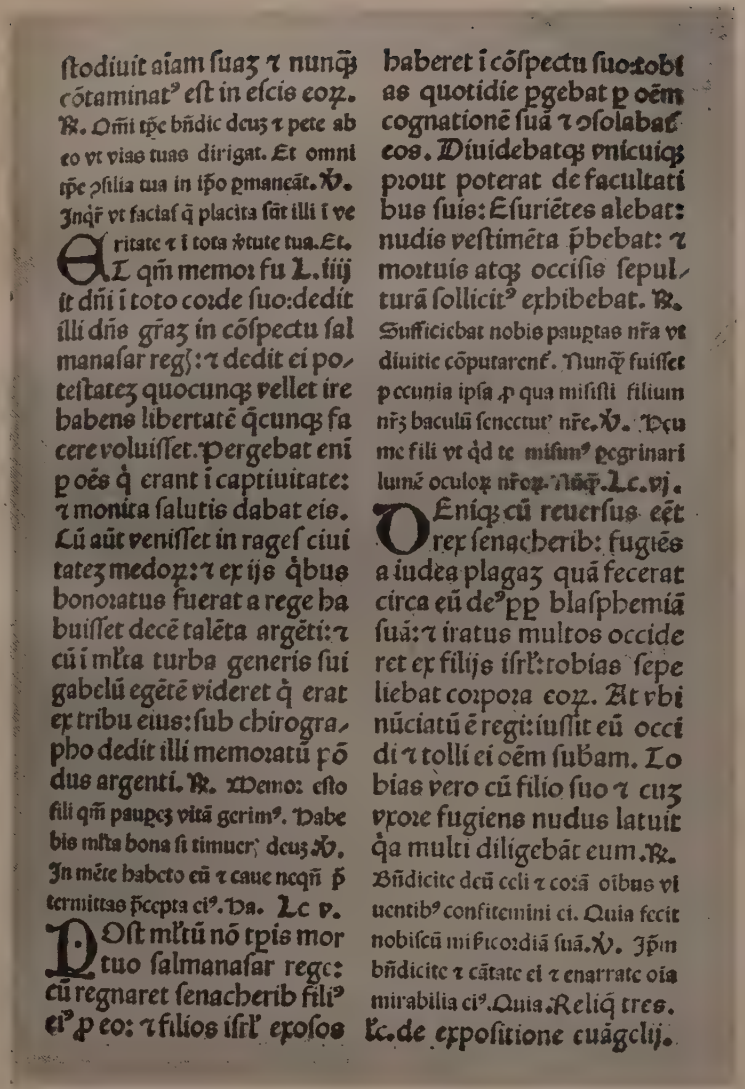
Incomincia il primo libro del Dialogo di ſancto Gregorio papa.

Di Honorato abbate del monaſterio di Fondi. Cap. i. Gregorio.

Elle parte de Samio, cioe di Beneuento nela villa duno ſignore che ebbe nome Uenantio che era ſtato Patricio. fue uno giouane figliulo del gaſtaldo. o uero lauoratore del dicto Uenantio. el quale ebbe nome Honorato. lo quale in fino da puericia faceſe feruente mente allamore de la celeſtial patria. e deſſe a grande abſtinentia. Ora eſſendo gia creſciuto e molto famoſo i ſancti tade reſtrigendo la lingua. etandio da le parole ocio e. domandoſi per abſtinentia. Adunche. che il padre fece uno conuito ai ſuoi uicini nel quale ſapparechiauano molte inbandigioni de carne. de le quale non uolendo lui magniare per amor de abſtinetia. comnciorono ifuo parenti affarne beffe. e adire magniane. Or credi tu che i q̄ſti monti ti dobiamo. arecbar peſci. E queſto dicetiano per che in quel luoco ui ſe poteua ricordar peſci ma non trouare per che non ve ne haueua

Eſſendo Honorato per quelle tal parole beffato. adiuenne che lacqua uenne meno nel conuito. et andando il fante con una catinella di legno. ſecondo luſo de quella contrada atingerē de lacqua. uno peſcio ui entro in quella catinella. come hebbe incominciato ad atingiere. E tornādo il fante dinanzi atutto il conuito. moſtro queſto peſcio per marauegliа. lo quale era ſi grande che poteua baſtar ad Honorato per tutto il giorno. Per la qual coſa tutti marauigliati comin ciarono ad hauere in reuerentia la abſtinctia de Honorato. de la quale in prima ſi faceuano beffe. E per queſto modo lo peſcio del monte. tolſe da queſto huomo lo obprobrio de la deriſione E piu creſciendo in molta ſanctitade dal predicto Uenantio ſuo ſignore. fue facto libero da ogni obligatione che in lui haueſſe. Et in quel luoco che ſi chiama Fondi fece uno ſuo monaſterio nel quale i breue tēpo diuēto padre e abbate ben di ducento monaci. gli quali allui traſſeno p lodore de la ſua ſanctita. Nel quale monaſterio creſcēdo in grā ſāctita cōtinuamēte moſtro ſegni di grā virtude. e ſpecialmēte quello che ora ti dico. Uno giorno di quel monte che ſta ſopra al ſuo monaſterio ſi comoſſe e diuſe uno grādiſſimo ſaſo el quale ſubito cadendo. e uenendoſi voltolando giu per lo monte uerſo elmonaſterio moſtraua di rouinare e frachaſſare tutto il monaſterio e

122. 1488. Gaeta. *S. Gregorio papa, Dialogo.* Maestro Justo.
(National Library, Naples)

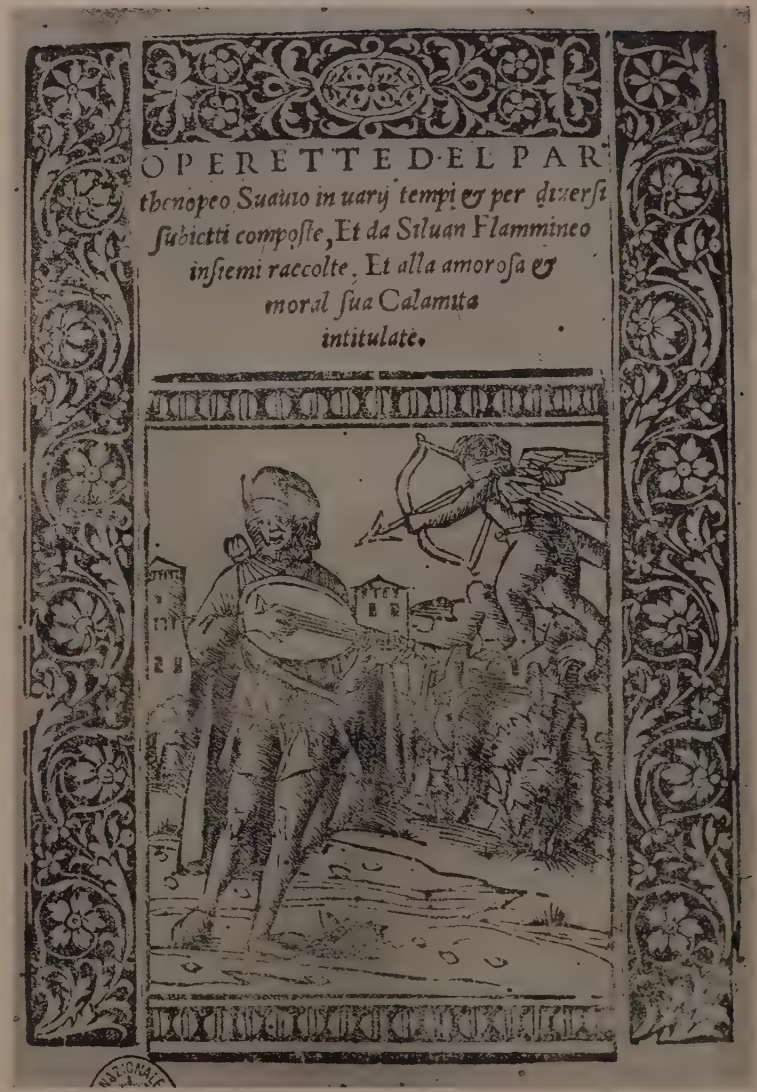


ſtodiuit aiam ſuaz ⁊ nunq̄z cōtaminat⁹ eſt in eſcis eoz. ℟. Oñi tpe bñdic deuz ⁊ pete ab eo vt vias tuas dirigat. Et omni tpe ꝓfilia tua in ipo ꝑmaneāt. ℣. Inq̄r vt faciaſ q̄ placita ſūt illi i ve ritate ⁊ i tota ⁊tute tua. Et. AL qm̄ memor fu L.tiij it dñi i toto coꝛde ſuo: dedit illi dñs gr̄az in cōſpectu ſal manaſar regſ: ⁊ dedit ei po teſtatez quocunq̄z vellet ire habens libertatē q̄cunq̄z fa cere voluiſſet. ꝑgebat enī p oēs q̄ erant i captiuitate: ⁊ monita ſalutis dabat eis. Cū aūt veniſſet in rageſ ciui tatez medoꝛ: ⁊ ex ijs q̄bus bonoꝛatus fuerat a rege ha buiſſet decē talēta argēti: ⁊ cū i mlta turba generis ſui gabelū egētē videret q̄ erat ex tribu eius: ſub chirogra pho dedit illi memoꝛatū p̄ō dus argenti. ℟. Memor: eſto fili qm̄ pauꝑz vitā gerim⁹. Habe bis mlta bona ſi timuer; deuz ℣. In mēte habeto eū ⁊ caue neqm̄ p̄ termittas p̄cepta ei⁹. Ha. Lc v.

DOſt mltū nō tpis mor tuo ſalmanaſar rege: cū regnaret ſenacherib fili⁹ ei⁹ ꝑ eo: ⁊ filios iſrl' exoſos haberet i cōſpectu ſuo: obt as quotidie ꝑgebat p oēm cognationē ſuā ⁊ oſolabaſ eos. Diuidebatq̄z vnicuiq̄z ꝓout poterat de facultati bus ſuis: Eſuriētes alebat: nudis veſtimēta ꝑbebat: ⁊ mortuis atq̄z occiſis ſepul turā ſollicit⁹ exhibebat. ℟. Sufficiebat nobis pauꝑtas nr̄a vt diuitie cōputarent'. Nunq̄z fuiſſet ꝑcunia ipſa ꝑ qua miſiſti filium nr̄z baculū ſenectut' nr̄e. ℣. Deu me fili vt q̄d te miſum⁹ ꝓgrinari lumē oculoz nr̄oz. Tob. Lc. vj.

DEniq̄z cū reuerſus eēt rex ſenacherib: fugiēs a iudea plagaz quā fecerat circa eū de⁹ ꝑp blaſphemiā ſuā: ⁊ iratus multos occide ret ex filijs iſrl': tobias ſepe liebat coꝛpoꝛa eoz. At vbi nūciatū ē regi: iuſſit eū occi di ⁊ tolli ei oēm ſubam. Lo bias vero cū filio ſuo ⁊ cuz vxoꝛe fugiens nudus latuit q̄a multi diligebāt eum. ℟. Bñdicite deū ccli ⁊ coꝛā oībus vi uentib⁹ confitemini ei. Quia fecit nobiſcū miſeꝛicoꝛdiā ſuā. ℣. Jꝑm bñdicite ⁊ cātate ei ⁊ enarrate oīa mirabilia ei⁹. Quia. Reliq̄ tres. Lc. de expoſitione euāgelij.

123. 1489. Capua. *Breviarium capuanum.* Cristianus Preller.
(National Library, Naples)


OPERETTE DEL PAR
thenopeo Suauio in uarij tempi & per diuersi
ſubietti compoſte, Et da Siluan Flammineo
inſiemi raccolte. Et alla amoroſa &
moral ſua Calamita
intitulate.

124. 1535. Bari. *Operette del Suavio.* Maestro Gilliberto Nehou.
(National Library, Naples)

CAPUA

CRISTIANUS PRELLER, who had been a printer at Naples from 1487 to 1490, was called to Capua in 1489 by Archbishop Giordano Gaetani especially to print the *Breviarium Capuanum* (*Plate* 123). This was an octavo volume of 560 folios, set in double column, with this colophon: *Explicitum est opus quod vulgo breviarium appellatur: iussu Jordani Gaytani Archiepiscopi Capuani 7 patriarche Antiocheni summa cura ac diligentia recognitum: solertique industria impressum Capue per Cristannum preller almanum. Anno salutis* MCCCCLXXXIX. *Die* X *Martij, etc.*

BARI

EXPERTS differ regarding the title and the printer of the first example of the art of printing produced in Bari, but there is no question that the *Operette del Suavio* (*Plate* 124), printed by Gilliberto Nehou in 1535, was among the earliest. The Italic type shown on the title page is reminiscent of but inferior to the famous Blado design, which was so popular at this period (See *Plate* 12). The patched decorations, enclosing the woodcut illustrations, show the beginning of the decline of the art of printing into a trade — exposing the lack of artistic sense yet disclosing technical ability.

FERRARA

ACCORDING to Frizzi, the art of printing might have come to Ferrara in 1470. The Roman printer, Clemente Donati, proposed to the Duke of Ferrara that he and his family, together with eight printing presses, be conveyed from Rome to Ferrara at the expense of the town, to be set up there as the first printing establishment. Donati also asked that this guarantee of support should cover a period of four years. The Duke, while interested in the proposition, was unable to consider it, owing to the unusually heavy expenses which fell upon the town at this time.

A year later, the French printer, Andreas Belfortis, established himself in Ferrara, and produced the three earliest volumes there. It is one of these which Doctor Biagi selected for the Laurentian Album — *De variis loquendi figuris* (*Plate* 125).

CUNEO

THE credit of being the first printer of Cuneo is given to Simone Bevilacqua, whose name appears in the colophon of a volume issued in 1501. Simone Bevilacqua had previously printed volumes in Venice, Vicenza, and in Novi.

Six years later, on May 5, 1507, Viotus de Dulcis completed an important volume entitled *Albertani Opus de loquendi et tacendi modo* (Plate 126).

There was a paper mill in Cuneo as early as 1465.

quod quum hęc diligẽter tenueris: Ex infi-
nito poene barũ rerũ numero alia quędam
non minus utilliora sed grauiora subnectã.
Quamobrem ut tu facis, cupidissime lrarũ
studia complectere: & quę indies assequere
ad exercitationem accommoda. ẽ. Vale.

Sex nonas maius october Iulius & mars.
Quattuor & reliqui. ten& idus qlibet octo
Inde dies reliquos omnis dic esse kalendas.
Nomen sortiri debent a mense sequenti.
Iunius Aprilis septemq; nouẽq; tricenos.
Vnum addis reliqs. Viginti februus octo

Expliciũt elegãtie parue domini augustini
dathi Senensis. Impręsse ferrarie die deci-
manona Octobris.
.M. CCCC. LXXI.

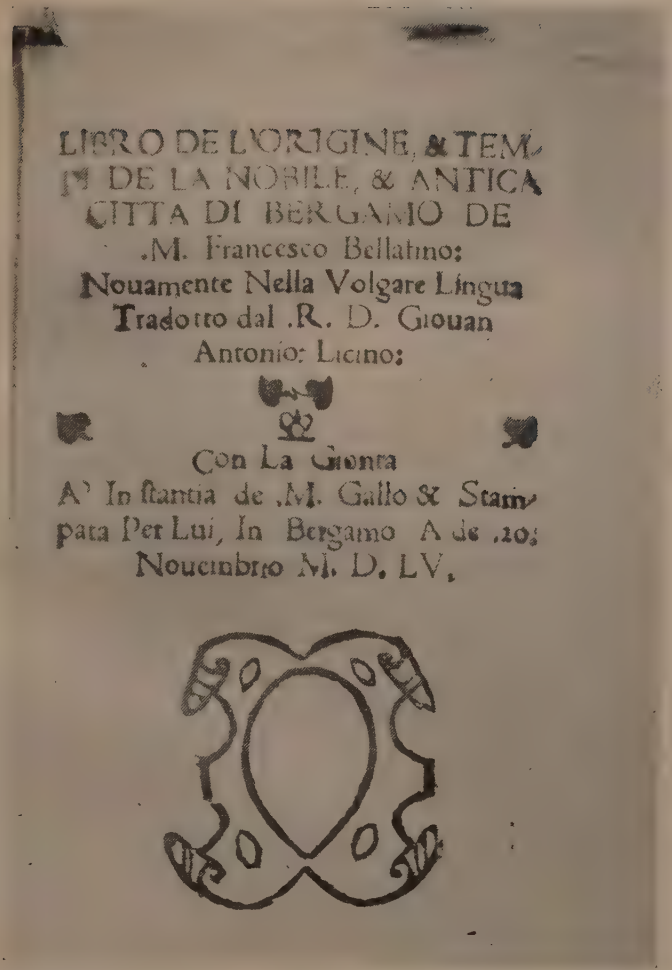
Impressi Andreas hoc op9: cui frãcia romẽ
Tradit: at ciuis ferrariensis ego.
Herculeo felix ferraria tuta manebat
Numine: perfectus cum liber iste fuit.

125. 1471. Ferrara. *August. Dathi De variis loquendi figuris s. de modo dictandi.* Andreas Belfortis. (University Library, Pisa)

Cvrrenti mihi codicem hunc librorum inter vti-
lissimos merito numerandum occurrit illa Qui
liani sententia dignissima: qua litterarũ prece
proces monet: vt suis discipulis meliores vtilio
resq; codices audiendos ꝓponant: nec immerito quidem: Nam vt experientia ducor omnes fere: qui: vt prouerbio vtar: ateneris vngiculis librorum falsis ac vanis imbuuntur sententijs: tota in eisdẽ vita demorantur. vt ergo eos: q vanitatibus ⁊ futilibus sentẽtijs superfluunt: deuitemus codices: hoc omnes: qui litterarũ studio virtutis viã habere conantur: deuotissime moneo: vt sibi ipsis ceteris q: quibus veram doctrinam prebere tenentur: hunc vnũ inter alios vtilissimum ducem precipuum eligant: est enim tãtis talibusq; sententijs exornatus: vt eum quicunq; legerit: non existimem sine maximo vtilitatis fenore suam vitam vsq; ad extremum producturum. Hunc tandem quicunq; habuerit: non deerunt officij benemerita sui. valeant qui xp̃m sequuntur.

FINIS.

126. 1507. Cuneo. *Albertani Opus de Loquendi et tacendi modo.* Magister Viotus de Dulcis. (National Library, Turin)



LIBRO DE L'ORIGINE, & TEM-
PI DE LA NOBILE, & ANTICA
CITTA DI BERGAMO DE
.M. Francesco Bellafino:
Nouamente Nella Volgare Lingua
Tradotto dal .R. D. Giouan
Antonio: Licino:

Con La Giunta
A' In ſtantia de .M. Gallo & Stam-
pata Per Lui, In Bergamo A de .20:
Nouembrio M. D. LV.

127. 1555. Bergamo. *Libro de l'origine et tempi de la città di Bergamo, di F. Bellafino.* M. Gallo. (Brera Library, Milan)

LE LAGRIME
DI SAN PIETRO
DEL SIGNOR LVIGI
TANSILLO DA NOLA.
MANDATE IN LVCE DA GIOVAN
Battiſta Attendolo, da Capua.
MA RA
ALL'AILL.SIG.D.MADDALENA
de' Roſſi Carraſa, Marcheſana di L
Con Licenza, & Priuileggio.

IN VICO Equenſe, dall' Illuſtr.ſs. Sig. Ferrante
Carraſa, Marcheſe di San Lucido.
Appreſſo Gioſeppe Cacchij, & Gio. Battiſta Cappello.
M. D. LXXXV.

128. 1585. Vico Equense. *Le lagrime di s. Pietro di L. Tansillo.* Gius. Cacchi and G. B. Cappello (National Library, Naples)

BERGAMO

THOSE authorities who have sought to establish the fact that two medical books were printed in Bergamo, in 1493 and 1498 respectively, have found difficulty in establishing their claims. It was not until 1555 that a volume appeared bearing indisputable evidence that it owed its origin to a printer in Bergamo. In that year, Gallo de' Galli issued his *Libro de l'origine et tempi de la nobile et antica città di Bergamo* (*Plate* 127).

Vincenzio Sabbio printed in Bergamo during the years 1576 to 1578. The town authorities called him from Brescia on February 11, 1576, for the express purpose of printing the *Statutum Almi Medicorum Bergomi Collegii,* and awarded him a hundred crowns with which to provide himself with type; but in 1578 Sabbio sold his Press to Comino Ventura. Comino issued several volumes, which were much admired for their type, their workmanship, and the quality of their paper.

VICO EQUENSE

THE typographical historians of Naples make sweeping claims for most of the early volumes bearing, in their colophons, Vico Equense as their place of origin. It is undoubtedly true that from time to time Neapolitan printers conveyed their presses and types back and forth between the two places, but there seems no valid reason to deprive the smaller town of such credit as really belongs to it.

Giuseppe Cacchi, of Aquila, is accepted as the earliest printer of Vico Equense, and his first book was the *Prose del Bembo* of 1569. Among his later volumes, and of great rarity, are his *Capitoli* and his *Lagrime di S. Pietro* (*Plate* 128), both of 1585.

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